

UNIQUE, COMPACT AUDIO
FROM BOSE: THE PERSONAL
AMPLIFICATION SYSTEM™

PHONIC ROADGEAR
SYSTEM 260: BIG SOUND YOU
CAN CARRY AROUND

REVIEW

ELATION'S
COMPUWARE 04
DMX LIGHTING
SOFTWARE



Mobile Beat™

The DJ Magazine

JANUARY 2005

GET DRESSED FOR SUCCESS

- 7 SECRETS FOR BETTER
LOOKING GEAR
- DEBATING DJ ATTIRE

35 WELL-DRESSED
PARTY TUNES

ADJA
NEWSLETTER
INSIDE

DJ FASHION
FOR
BODY.
MIND &
GEAR

www.mobilebeat.com

\$4.95 US \$6.50 CAN



MOVING INTO THE VIDEO ERA...

OFFERING A COMPLETE SOLUTION FOR YOUR VIDEO, DJ, and KJ Service...

www.tricerasoft.com

Let US show you how to create a Professional Video Show EASILY and INEXPENSIVELY, using computer based software for your Video, DJ, and KJ services.

TRICERASOFT

Contact; salesagents@tricerasoft.com

Or call us at 905 846 8460

24 hour Email support

supportagents@tricerasoft.com



★ Create Live Professional Video Mixes

Change colours, insert logos, background images, or slide shows
Add comments or display the next singer.

★ Interesting Transitions

Automatic cross fading between videos, use different transitions, 26 unique transitions.

★ Easy Queuing, Rotations

Be ready for any change or request.

★ Video Files, Discs and Camera Sources?

Play any format including input sources (WebCAM and DV Sources).
Even Record the singers audio performance.

★ Create Songbooks

A swift easy to use print feature lets you print or export song books and playlists.

★ Fast and Easy Master Key / Tempo Changer

Key and tempo changes made swiftly and accurately.
Adjust Tempo and Key Separately.

★ Save your Playlists, Sort, and Search

Find your song or video in an instant,
Quickly access your tracks from the hard drive, and
Save yourself the hassle of carrying around all those CDs.

Swift Elite - The Ultimate Video Hoster

TRICERASOFT

Bring On The Light!

Brighter 250W Output • Same Great Price!

**Brighter, More Vibrant Colors
With or Without Fog!**

**RUN ALL NIGHT!
(No Duty Cycle)**

**High-Tech Electronic Transformer
(Makes Unit Light In Weight)**

Electra 250
\$99.99*

Rover 250
\$99.99*

- High Powered 250W Lamp
- Circuit Breaker Protection
(No need to change fuses)
- 3-Position FX Switch
- Sound Active

**QUALITY, AFFORDABLE & RELIABLE PRODUCTS
FROM A COMPANY YOU CAN TRUST!**

CONTACT US TODAY For A Participating Authorized American DJ Dealer
Near You, A FREE Catalog and a FREE American DJ Collector's Pin
800.322.6337 // info@americandj.com // www.americandj.com

American DJ®

Distributed in Canada by Sounds Distribution
Toll Free: 800.26.SOUND Local: 416.299.0665
E-mail: sdinfo@soundsdist.com

©2004 American DJ® Los Angeles, CA 90058 USA
*Pricing in U.S. Dollars. Dealer price may vary.
Specifications subject to change without notice.



Photo: Jean-Marc Lubrano
DJ Jackie Christie

JAN 2005 / ISSUE 92

MOBILE BEAT

Publisher
L.A. Communications

Editor-in-Chief
Robert A. Lindquist

Operations Manager
Stephanie Robinson

Managing Editor
Dan Walsh

Advertising Director
Iris Fox

Editorial/Production Manager
Christine Wagenblass

Art Director
Andrew Schmitz

Editor-at-Large
Anthony Barthel

Contributing writers for this issue:

Greg Tutwiler • Mark Johnson
Fred Sebastian • Jay Maxwell • Ryan Burger
Dave Kreiner • Mike Ficher • Chuck Shriver
Ron Carpenito • Jim Kerins • Thomas Edison

Mobile Beat DJ Shows
and Conferences Producer
Michael Buonaccorso

How to reach Mobile Beat Magazine:

For subscriptions, address changes or back issues, contact
Mobile Beat by mail at:
P.O. Box 309, East Rochester, NY 14445.

Back issues of Mobile Beat can be
purchased (subject to availability) for \$5
(in Canada: \$6, U.S. funds).

Shipping address:
1 Mobile Beat Tower, 1782 Penfield Road,
Penfield, NY 14526

Tel: 585-385-9920 • Fax: 585-385-3637
E-mail: webmaster@mobilebeat.com
Web: www.mobilebeat.com

*Mobile Beat Magazine (ISSN# 1058-0212) is published
seven times per year by L.A. Communications Inc.,
P.O. Box 309, East Rochester, NY 14445.
Ground shipments to: 1782 Penfield Road, Penfield, NY 14526.
Periodical postage paid at East Rochester, N.Y. and additional mailing
locations.*

*Subscription rates – U.S. and possessions: \$23 for 1 year,
\$40 for 2 years and \$55 for 3 years. Canada: \$33 for 1 year,
\$50 for 2 years and \$75 for 3 years. All other countries: \$60 per
year. Subscriptions outside the U.S. must be
paid in U.S. currency.*

*Postmaster – Send address changes to Mobile Beat
Magazine, P.O. Box 309, East Rochester, NY 14445.*

*Copyright © 2005 by L.A. Communications, Inc.
All rights reserved. Reproduction of copy, photography,
or artwork prohibited without permission of the publisher.
All advertising material subject to publisher's approval.*

Statement of Ownership, Management and Circulation

*The following information is taken from US Postal Form 3526 filed October 1,
2004 at East Rochester, NY. Mobile Beat Magazine (ISSN# 1058-0212) is
published seven times a year by LA Communications, Inc. The office of
publication address is 229 W. Spruce Street, East Rochester, NY 14445. The
Publisher is LA Communications, Inc., 1782 Penfield Road, Penfield, NY
14526, Robert A. Lindquist, 1782 Penfield Road, Penfield, NY 14526; Michael
Buonaccorso, 1782 Penfield Road, Penfield, NY 14526. Subscriptions (US)
\$23.00 per year.*

*Circulation information for the Oct/Nov 2004 issue of Mobile Beat Magazine
is as follows:*

*Net Press run: 10,103. Total paid and/or requested 9,206. Total free
distribution: 334. Copies not distributed: 563. Total circulation: 9,540.
Average Circulation per issue for the period Oct. 1, 2003 through October
1, 2004 is as follows: Average press run: 10,351. Average paid and/or
requested circulation: 9,555. Average free distribution: 369. Average copies
not distributed: 427. Average circulation: 9,924.*

TOOLS

- 14 It's Hot
New Products
- 22 Scoop
Uncommon Audio: The Bose Personalized Amplification System™
- 24 Scoop
Yamaha BR Series Speakers
- 26 Scoop
Hit the Highway with Phonic's RoadGear 260 System
- 30 The Illuminated DJ
Command Decision: Choosing the Right DMX Controller
- 34 E-Beat
CompuWare 04 Lighting Control Software
- 38 Digital Business Tools

FEATURES

- 40 Dressing Your Gear for Success
How to Make Sure Your Gear Looks Good
- 44 Looking Your Best: DJ Fashion
DJs Debate the Best Attire

TECHNIQUES

- 46 Reality Check
Worn Out Welcome: Too Old for Youth Events?
- 48 Crowdpleaser
Know Your Role: How to Adapt for Greater Event Success

ENTERTAINERS

- 50 DJ All Stars
• John Marcopulos & George Samiotakis: Greek Wedding Experts
• Larry Williams: A DJ's Dream Comes True
- 54 Club View
DJ Ruffnek: From Club to Concert Stage

TUNES

- 56 Song Story
Musical Makeover: A Look at Cover Tunes
- 58 Music in Motion
DJ Jackie Christie Stars in a "Beautiful Day"
- 60 Set List
- 62 Remix Report
- 64 Play Something We Can DRESS To!
- 66 Music News

EXTRA TRACKS

- 69 Valuing Your Vendors
- 71 ADJA Newsletter
- 76 Mobile Beat DJ Show—Register Now!
- 78 Showcase Classified Section
- 81 Advertiser's Index
- 82 Extraordinary Events

Celebrating 20 Years In The Mix

March 22-26, 2005

Wyndham Resort Miami Beach

WinterMusicConference.com

3450 NE 12th Terr., Ft. Lauderdale, FL 33334 Phone: (954)563-4444 Fax: (954)563-1599 E-mail: info@WinterMusicConference.com

WMC²⁰₀₅
WINTER MUSIC CONFERENCE

Look Sharp!

"You're never fully dressed without a smile." So goes the song from the Broadway show, *Annie*. In this issue's "PSWCDT" column, Jay Maxwell reminds us of this while also sharing a few fun tunes about attire and his experienced perspective on DJ appearance. Certainly the content of your performances must be top-notch and your personality (symbolized by the



smile) should be attuned to satisfying your clients' needs. However, your heart of gold won't shine through as clearly as it could if you and your gear come across as "appearance-challenged." So, in this edition of *Mobile Beat*, we offer a look at how to make yourself and your equipment more presentable—and ultimately more profitable.

Along the way, we take a look at what's in vogue, gear-wise. In lighting, we focus on technology for digitally controlling the look of your light show. The Bose Corporation has unveiled a new style in audio, with its Personalized Amplification System™. Check out Jim Kerins' review on page 22. Other speaker/PA fashions from Yamaha and Phonic also hit the runway in this issue. Mike Ficher discusses the different guises DJs often have to wear as they adjust to the needs

of different events. We explore fashions in music from a number of perspectives. Mark Johnson touches on the difficulty of keeping current with youth favorites that always seem to be doing a quick change, while "Song Story" covers those "made over" tracks called "cover tunes." Meanwhile, our DJ profiles take us from weddings in traditional garb with a team of Greek wedding experts, to the latest rage as DJ Ruffnek takes to the

concert stage with his band, Slapbak.

Whatever your personal style, there's never a wrong time to shine up those dancin' shoes, press out the wrinkles in your groove suit and get ready to put your best foot forward for the sake of the party!

Dan Walsh
Managing Editor

AceKaraoke.com

Your Karaoke Superstore!!

FREE UPS Ground Shipping within 48 States on orders over \$99!

RSQ ALL-IN-ONE SYSTEMS

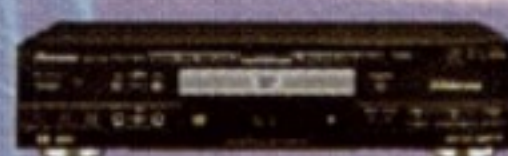


A2000's Audio



KARAOKE PLAYERS

Pioneer



JVC



CAVS JB-99



Digital JukeBox
Holds up to 20,000 songs!!!

CLUB SYSTEMS



VocoPro

FLECO



WIRED & WIRELESS MICS

SHURE



Acesonic



Chartbuster KARAOKE

Packet Songs

Sound Choice

TOP Tunes KARAOKE

THE MUSIC MAESTRO

Priddie's

Top Hits MONTHLY

U-BEST MEDIA WORLD

(626)618-8811 International

(888)784-3384 Toll Free 11000 E. Rush Street #23

(626)279-2868 Fax South El Monte, CA 91733

Ask us about Wholesale & KJ Specials

Call us 7 days a week!

Office Hours (PST):
6AM-8PM (M-F),
8AM-5PM (SAT-SUN)

BE HEARD.



CMX-3000

PROFESSIONAL TWIN CD PLAYER

DJM-3000

PROFESSIONAL DJ MIXER

CMX-3000

- **Scratch Mode**
Scratch, cue up your song and even perform a backspin.
- **Emergency Loop**
Set a four-beat seamless loop at the touch of a button.
- **Hot Cues & Loops**
Now even Cues / Loops can be saved to any of the three banks available for each CD.

DJM-3000

- **Digital Out**
Connect to a digital PA system, MD, DAT player, or any other device with digital input.
- **Effect Mix Mode**
Easily affects phrases in a BPM-linked operation when transitioning from one song to another.
- **Beat Effects**
Effects dial for complete control over effect intensity. Effects range enables sound effects on 1/4, 1/2, 1/1, 2/1, 4/1, 8/1 beats.

CDJ-800

DIGITAL VINYL TURNTABLE™

- **Vinyl/CD Mode**
Gives you the option of operating in one of two modes - vinyl or CD.
- **Vinyl Speed Adjust**
Adjust both the "wind down" and "wind up" of your song.
- **Instant Reverse Play**
With no loss of tempo or pitch, it can be used immediately within any track without having to stop or start.
- **Jog Dial Display**
Indicates current play position. 135 frames for one rotation.
- **Auto Beat Loop / Beat Cutter**
Instantly set a loop to either 1, 2, 4 or 8 beats, or manually set a loop and the buttons act as a "beat cutter", cutting the loop to create dramatic builds.

HDJ-1000

PROFESSIONAL HEADPHONES

- **Large Diameter Speaker Unit**
High power output for monitoring a high level of sound.
- **Folding, Soft Touch Housing With Universal Joints**
Universal joints allow the headphones to fold for easy storage.
- **Stereo/Mono Selector**
The selector allows you to mix right and left channel signals for single ear sound monitoring.
- **Cord Assembly**
User replaceable.

Pioneer
sound. vision. soul



For all your product info, dealers and more:
www.PioneerProDj.com 800-782-7210

DN-D6000

The CD/MP3 player to take on the road. And the crowds.

Introducing the DN-D6000 Professional Dual CD/MP3 Player from DENON

Love the Denon DN-2600F? Then check out its evolution, the new DN-D6000. It delivers dual functionality and advanced features to make your MP3s and CDs jump right off the board. Store 100s of your favorite tracks on one disc and use the world's first Next Track Reserve Function to cross fade seamlessly from one track to the next for a smooth, nonstop mix. And it's loaded with other built-in effects, including the new Echo/Loop. All DENON quality, reliability and proven technology. And all for less than you'd expect—because it's part of the DENON evolution. Bring it on.

Visit www.denondj.com for demo videos and more killer features. Or call us toll-free at 866.405.2154.



DENON DJ

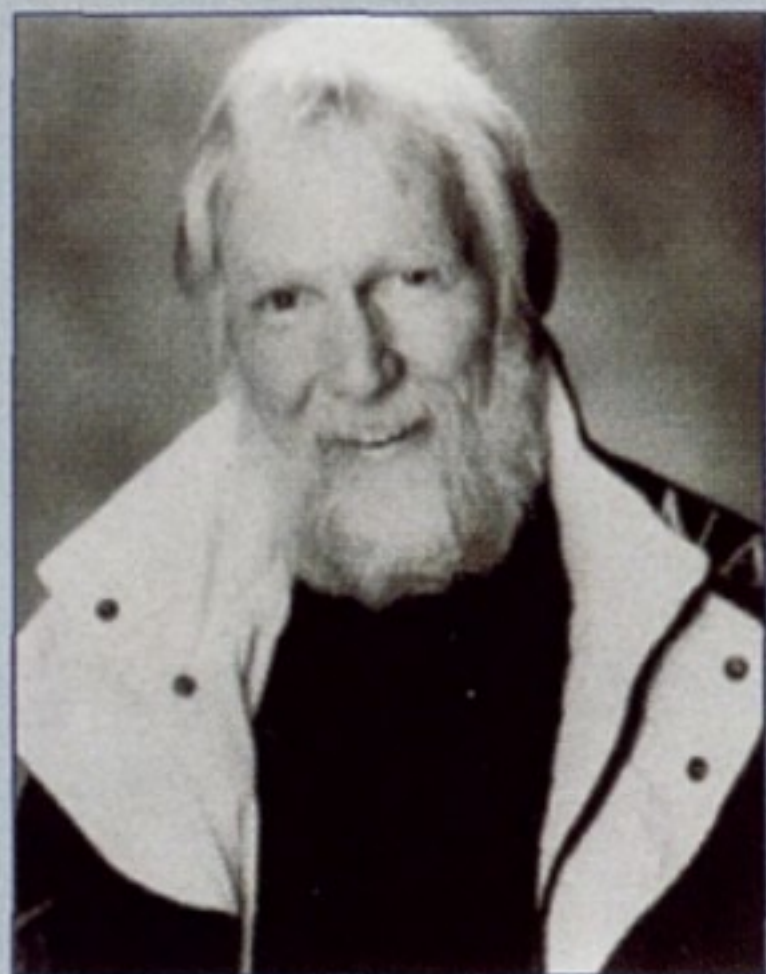
DN-D6000

www.denondj.com



DOUG COX TO KEYNOTE MOBILE BEAT 2005 SHOW

Popular inspirational speaker Doug Cox, a favorite with past attendees, will return to the Mobile Beat DJ Show. On Tuesday, February 22, he'll be kicking off the 2005 Las Vegas event at the Stardust Hotel with a new presentation for the



DOUG COX

new millennium: "Secrets of the Dreamcatcher." Tying together cutting-edge thinking with ancient wisdom, Doug has created a way of pursuing and capturing your dreams and goals, with practical methods to turn your life and career toward power, prosperity, peace and joy! You can find the entire show schedule at www.mobilebeat.com.

DJ Tech with Your Morning Coffee

Anyone who opened to the *New York Times* Technology section on September 23, 2004 was treated to an update on the state of DJ technology. In his article "With a Nod to Vinyl, CDs Take Over the Turntable" author Michael Gwertzman chose to focus on digital technology's slow but steady infiltration of the scratch and club DJ realms. While mobile disc jockeys have relied on CDs for awhile now, apparently their use by big name, touring DJs has become news: "After more than 20 years of turntable dominance, the DJ's steadfast allegiance to vinyl appears to be slipping, if not altogether severed."

Mentioned in the article were the updated version of the first truly turntable-like CD player ("digital turntable"), Pioneer's CDJ-1000Mk2, along with the newer Denon DN-S5000, Numark CDX, and the latest entry, the Technics SL-DZ1200. To access the full article online, go to www.mobilebeat.com.]

The Reel Thing

The *Reel Girlz Real Skillz* DVD from the Hitgirl! collective of female DJs has been shaking things up in the world of DJ instructional video. It features the first-ever all-female cast in a DJ "how-to" release. According to the producers, "It not only takes DJing into the digital age by showing the user how to mix with software programs like Final Scratch...it covers all the basics, including: equipment, mixing, making the best of your transitions, scratching and more!"

The video provides insight into the differences between house and hip-hop mixing, providing plenty of practical pointers. Of special interest to anyone interested in the challenges faced by female DJs is a "hilarious and socially conscious" interview section, including: "Embarrassing Moments," "Horror Stories," "Gear to Get" and "Advice." Go to www.thedju.com for more info.



FIRST AFRICAN-AMERICAN STATION CELEBRATES 56 YEARS

For more than 50 years, WDIA Radio has been known in its hometown of Memphis as the "star maker station," the "goodwill station," the "community's station," and, of course, the "jammin' station." In this regard, not much has changed. Six years older than the birth of rock and roll (first hitting the airwaves on June 7, 1947), the nation's first all-black formatted station remains focused on service to the community and quality programming.

"The station works because of the legacy that was laid down for us from the very beginning," said James Davis, director of community service and archives. Davis also said there are a huge number of loyal listeners who still live in the area and remember WDIA as a beacon for

African Americans, especially for programming and opportunities.

One such aspiring talent was blues legend B.B. King, who started working at WDIA in the early 1950s. "B.B. was hired to write jingles," recalls Davis. "He also did his own show where he played his original music and hosted the 'Sepia Swing Club,' featuring recordings of local and national artists." Other up-and-coming entertainers who worked at the station during its early years included blues singer Bobby "Blue" Bland and Rufus "Funky Chicken" Thomas, who continued as a disc jockey on Saturdays until his death in 2001 at the age of 84.



04

MOST WANTED

EXCLUSIVE! FRDNX155000
2004 DENON DJ GEAR CONSOLE
FLITE READY case holds the NEW DN-X1500 Mixer and (2) DN-S5000 Cd Players



Made for *the way you* **PLAY** *and the way you* **MOVE.**

FLITE
READY**FRDN5000**Flite ready case holds
(1) DN-S5000 Cd PlayersFLITE
READY**FRDNX1500**Flite ready case holds
(1) DN-X1500 MixerFLITE
READY**FRDNX155000**Flite ready case holds the DN-X1500
Mixer and (2) DN-S5000 Cd Players

New for 2004, ODYSSEY introduces new Flite cases for Denon Gear. Our **FRDNX1500** single case for the DN-X1500 mixer, our **FRDN5000** single case for one DN-S5000 player and our **FRDNX155000** holds one DN-X1500 mixer and two DN-S5000 players. In stock and available from your favorite dealer or mail order house. *Also available in colors in a fiberglass finish by special order. **MADE FOR THE WAY YOU PLAY AND THE WAY TO MOVE.**

ODYSSEY
INNOVATIVE DESIGNS

155 N. ASPEN AVE.
AZUSA, CA 91702
WWW.ODYSSEYGEAR.COM

TEL: 636.334.0800 877.5.ODYSSEY FAX: 626.334.0226



Need Replacement Parts?

WWW.ODYSSEY-PARTS.COM

Don't Get Scammed!

Below is one DJ's firsthand report of a recent brush he had with the techno-savvy criminal element. If you haven't already heard...watch out! –Ed.

I received a phone call on Sept. 26, 2004 from an IT relay operator who said there was a person trying to contact me using text messaging. He was in Holland and wanted information about my wedding services. He claimed that he was planning a wedding, but was in Holland on business, and asked if I could book with him via a phone conversation. After a lengthy phone relay with the IT operator, I told the client to send me a deposit check for \$300 with all his information like name, address, phone and wedding location.

On October 12, 2004, I received a cashier's check in the amount of \$3,000 drawn on a credit union in Dallas (which arrived in a plain brown envelope with no return address and airmail postage). I called the credit union and found out that this check was a fraud. The check number and the amount were different from anything the bank had on record.

October 13, I again received a call from the client via an IT relay operator. He asked me if I received his check and if I could send the difference between the deposit and the sent amount (\$2,700) to his sister in Norway via Western Union, supposedly so she could make florist plans for the wedding.

He wanted me to go immediately to Western Union and wire the money.

If I had done this, I would have later found out that the cashier's check sent to me was no good. He would have gotten \$2,700 of mine and I would have had no way of finding him. I reported this situation to the Secret Service on their Web site at www.secretservice.gov. Apparently this has become a common way for thieves to steal money. This has also happened to people on eBay and is now creeping into other areas.

I suggest you tell every DJ you know to be careful about someone who wants to book via IT relay telephone and then sends you a check for more money than you've asked for. Another recent scam involves an e-mail going around, where the customer wants to hire your services but can't give his name or other information due to security reasons.

Please be careful.

Marc Weinstock

Party Nation, Pembroke Pines, FL

DJ Cruise Changes Course

DJ Cruise®, presented by ProDJ.com, has announced the first in a new series of cruises starting in November 2005. Ryan Burger, president of ProDJ.com has teamed up with Paul Beardmore, the creator of the original DJ Cruise, to work up a new series of opportunities for DJs to network with their peers in the unique environment of a cruise ship.

"We have taken the format that the DJ Cruise has had for the last five years and shortened it a bit for the 2005 cruise, while still maintaining the class of a full-fledged event," Beardmore said. "While the past DJ Cruises were seven-night/eight-day events, the 2005 cruise has been pulled down to a five-night/six-day cruise, scheduled so that DJs don't need to miss 2 potential event weekends."

The Carnival Ship Imagination will be the host ship. It boasts excellent staterooms, fine and casual dining options, 24-hour stateroom service, cruise activities and entertainment, special shipboard events, and the Camp Carnival children's program. For more details on this cruise and other DJ Cruise events, go to www.djcruise.com.

Start Them Off Right with Real Gear

Kidz Gear, the "Grown-up Performance, Built For Kids!" brand, has released the first adult-featured stereo headphones made especially for children—Kidz Gear Headphones

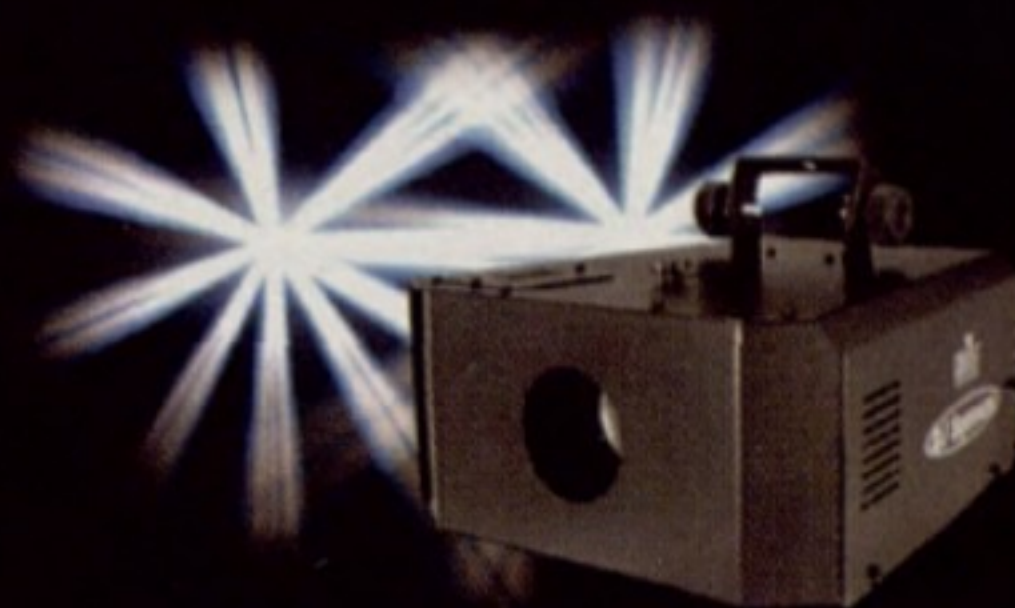
for Kids. Headphones for Kids are made with the same components found in many adult headphones available from top consumer electronics manufacturers. Headphones for Kids provides children with stereo sound quality normally found only in adult headphone products. Unique safety and comfort features include independent volume controls, child-friendly ergonomic design with soft padded child-size ear-cups that deliver the same listening experience as their adult counterparts, but at a fraction of the cost. "I had been looking everywhere for something less expensive than my husband's headphones for the children to use in the car and on the plane to listen to their CDs and watch their DVDs," says G. Pecora, a mother of two from Bend, Oregon. "I didn't want another toy headphone that would only end up in the trash within days. With Kidz Gear, I know I am getting the quality and price I want with the comfort and style the kids love – I even bought one for myself!"

Kidz Gear products are not typical "toys," but adult products built for kids. The products are designed by founder and mother Laurie Peterson to solve the never-ending battle between a child's desire for his or her parent's things—headphones, binoculars, walkie-talkies—and the parent's fear of them destroying expensive products. Check out www.gearforkidz.com for more information.

UP ALL NIGHT ...



OMEGA™ I



DJ SQUEEZE™



KINTA™



ABYSS™



MINI LEGEND-ILS™



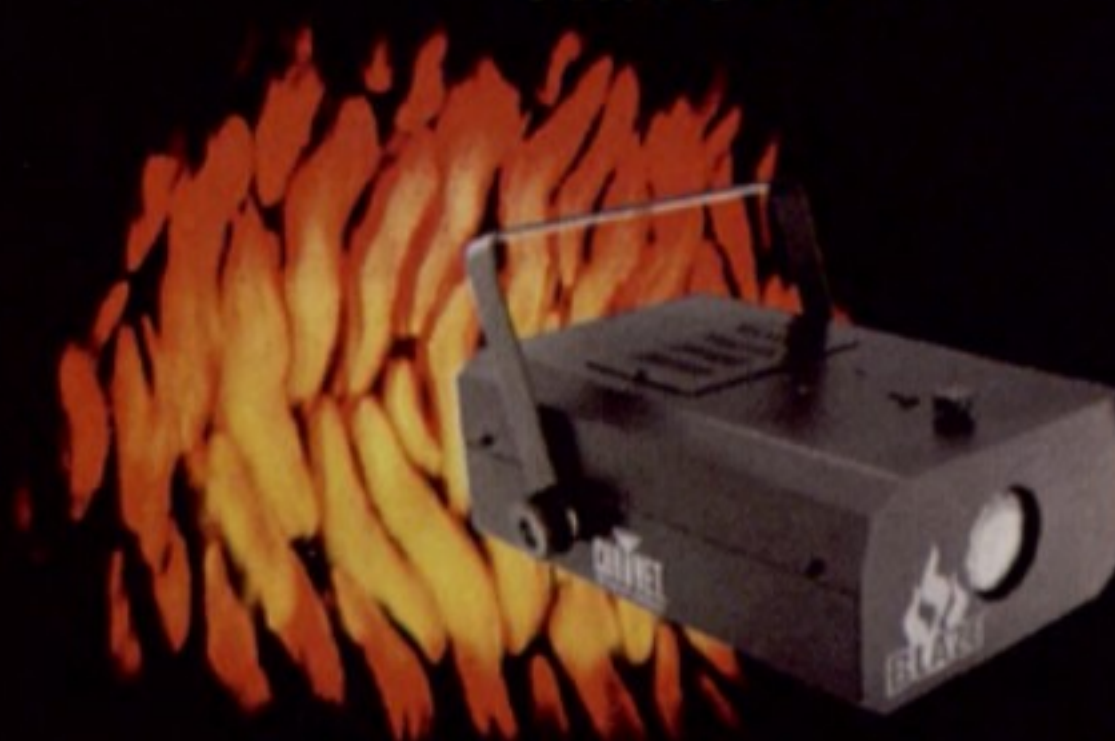
TRACER™



3D MAGIC™



STARBURST™



BLAZE™

OUR **DUTY-FREE** LIGHTING ALLOWS YOU TO GO ALL NIGHT **WITHOUT** HAVING TO STOP. KEEP THE PARTY GOING .NO **HASSLE.**

contact your CHAUVET dealer for a full list of affordable duty-free fixtures
www.chauvetlighting.com

CHAUVET
Value • Innovation • Performance



FESTIVE ESSENTIALS

American DJ keeps the party going straight through the holidays with the introduction of two new all-in-one lighting packages, the **Festive Light Pak** and the **Essential Light Pak**. Each of these instant light shows offers three plug-and-play American DJ effects. The Festive Light Pak includes the ColorBall, the S25 Strobe and the Multi-Flower, a multi-color moonflower effect. Each piece was chosen to complement the other fixtures in the package to create a stunning out-of-the-box light show. The Essential Light Pak consists of the Multi-Flower, Color Splash and Beamer effects. The Color Splash projects light through beveled glass to create a retro-style flowing-water effect, while the Beamer generates a shower of dozens of U-shaped colored beams. MSRPs: Festive Light Pak - \$149.95; Essential Light Pak - \$399.95

American DJ • 4295 Charter St. • Los Angeles, CA 90058

Tel: 323-582-2650 / 800-322-6337 • Fax: 323-582-2610 • www.americandj.com

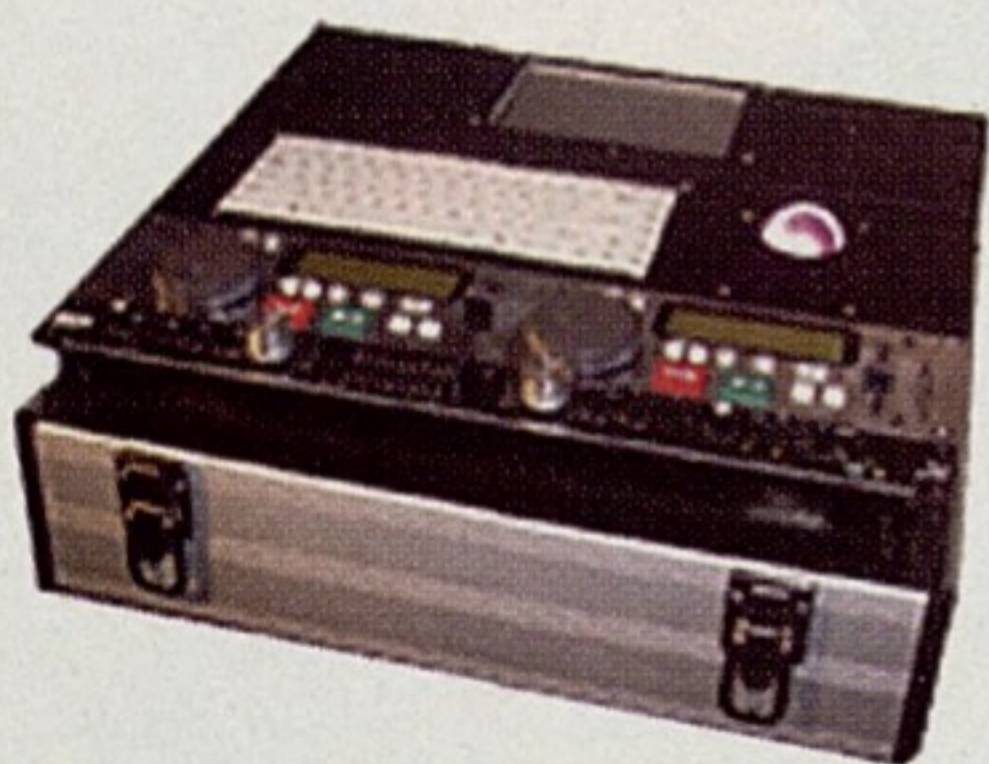


THE LEGEND GROWS

The latest in the **Legend Series** from **CHAUVET**, the **Legend™ 250 Zoom** is a 16-channel intelligent, moving light that can layer multiple gobos, colors, and other effects. Features include: linear motorized zoom, variable iris, variable strobe, motorized focus, mechanical dimming, 8-bit or 16-bit resolution, automatic pan/tilt correction, independent frost, micro-stepping motors, coated optics, two color wheels, one effect wheel and two gobo wheels. Movement range is 540° pan by 280° tilt. Optical encoders at the base of the head automatically correct the fixture's position as necessary. Each color wheels features five colors plus white. On-board programming eliminates the need for a console, when simple lighting is all you need. A 3,000-hour MSD250W lamp is standard.

CHAUVET • 3000 N. 29th Ct. • Hollywood, FL 33020

Tel: 954-929-1115 / 800-762-1084 • Fax: 954-929-5560 • www.chauvetlighting.com

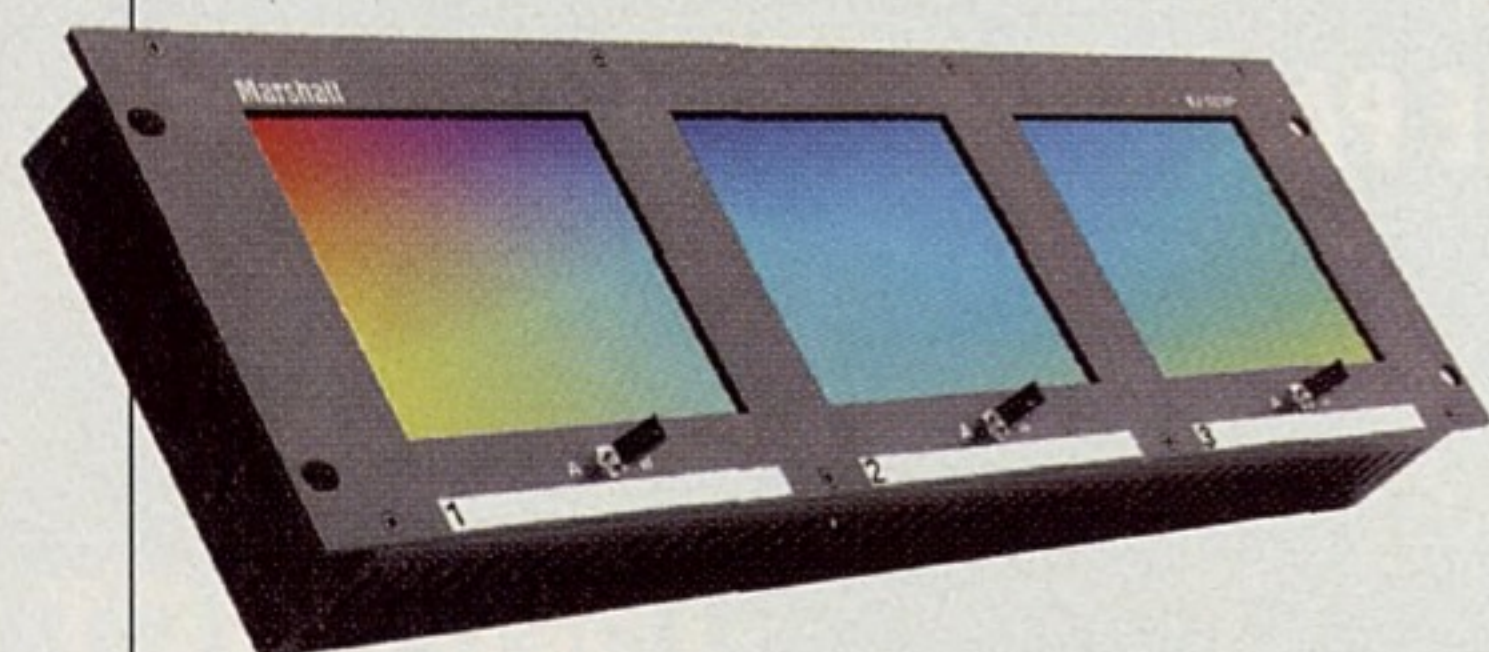


PACKING DIGITAL GEAR

New for digital performers from **VJGear.com** is the **PCMix-1**, a tabletop or stand-mounted **hardware/software system** designed to help you quickly set up and perform. It includes a rackmounted trackball and keyboard, DMC software controller, and a 7" VGA touchscreen monitor. VJGear.com pre-installs and tests the software you request. The base computer system includes: a Pentium 4 3.0 GHz processor; 512 MB of DDR RAM; a 200 GB hard drive; an EgoSys Waveterminal sound card; the Windows XP Professional operating system; and PCDJ Red or VirtualDJ Software preloaded. MSRP: \$2,995

VJGear.com • 7821 Gladys Ave. • Beaumont, TX 77706

Tel: 866-985-5483 • www.vjgear.com



THREE EYES ON THE ACTION

Marshall Electronics, a leading manufacturer of rack-mounted LCD monitors, has introduced their first VJ product, the **VJ-563P Monitoring System**. The VJ-563P features three high-resolution 5.6" LCD panels, and is designed especially for club and mobile video applications. With a small footprint (three rack spaces high and less than 2" deep) the VJ-563P is ideal for use where space is a limitation. Each video screen has two composite inputs with active "loop-thru." A user-friendly front panel design provides instant access to six video sources on three screens. MSRP: \$1,295

Marshall Electronics, Inc. • 1910 E. Maple Ave. • El Segundo, CA 90245

Tel: 310-333-0606 • Fax: 310-333-0688 • www.vjracks.com

*The First Name in
Digital DJ Technology*

pcdj.com[®]



*DJ software - Karaoke - Turntable Interface - Music Production - DAC-2 Controller
Pro-soundcards - Rackmount PCs - Performance PCs - Digital Mixers
Laptop Cases - Speakers - Digital Music Distribution
DJ Accessories - Full Customer Support*

- Serving the DJ community since 1999 -

Visiosonic Ltd. 1881a Drew Street, Clearwater FL. 33765.

Toll Free 1-866-999-7235 - Tel: 727-799-3828 - Fax 727-799-2747



NEW PRODUCTS



A GRAPHIC DISPLAY

The new **GEQ-256** from **Gem Sound** is a rack-mountable **stereo graphic equalizer and spectrum analyzer** with multiple display modes. With its illuminated faders and large display, the GEQ-256 makes it easy to adjust EQ for optimal sound, while it visually livens up any equipment rack. For separate channel control, the GEQ-256 features two banks of 10 faders. Frequency bands range from 30Hz to 16kHz with up to ± 12 dB of boost or cut per band. There are two stereo RCA line inputs, a stereo record input, and a mute button. In addition to EQ controls, the GEQ-256 also boasts a 10-band spectrum analyzer with a brilliant blue graphic display. Besides being visually stimulating, the display can provide "ticker tape" readings of input changes, EQ status, peak values, and other info. MSRP: \$159.95

Gem Sound • 600 E. 156th St. • Bronx, NY 10455

Tel: 718-292-5972 • Fax: 718-292-7976 • www.gemsound.com



DENON CHALLENGES YOU TO A DUAL

Denon DJ has expanded its line of DJ tools with the introduction of the rack-mountable **DN-D6000 Professional Dual CD/MP3 Player**, appropriate for mobiles, club DJs and other working DJs. MP3 playback mode includes: seamless looping with B Point Trim, scratching, hot starts and MP3 effects; CBR and VBR (constant or variable bit rate) encoding up to 320 kbps; ID3 tags (files embedded into the MP3 that display title, artist and album); and MP3 File Search System (offering fast and easy file location by name). The DN-D6000 includes Denon's new Next Track Reserve function, an industry first. This lets you store hundreds of MP3s on one disc and play them back-to-back, with smooth crossfades. The unit includes seven on-board effects: Scratch, Reverse, Brake, Filter, Flanger, Echo and the innovative Echo Loop. Check out Denon's Web site for details on a lot more features. MSRP: \$1,099

Denon DJ • 1100 Maplewood Dr. • Itasca, IL 60143

Tel: 630-741-0330 / 866-405-2154 • www.denondj.com

FINALLY

a video monitoring solution
designed for **VJ's**

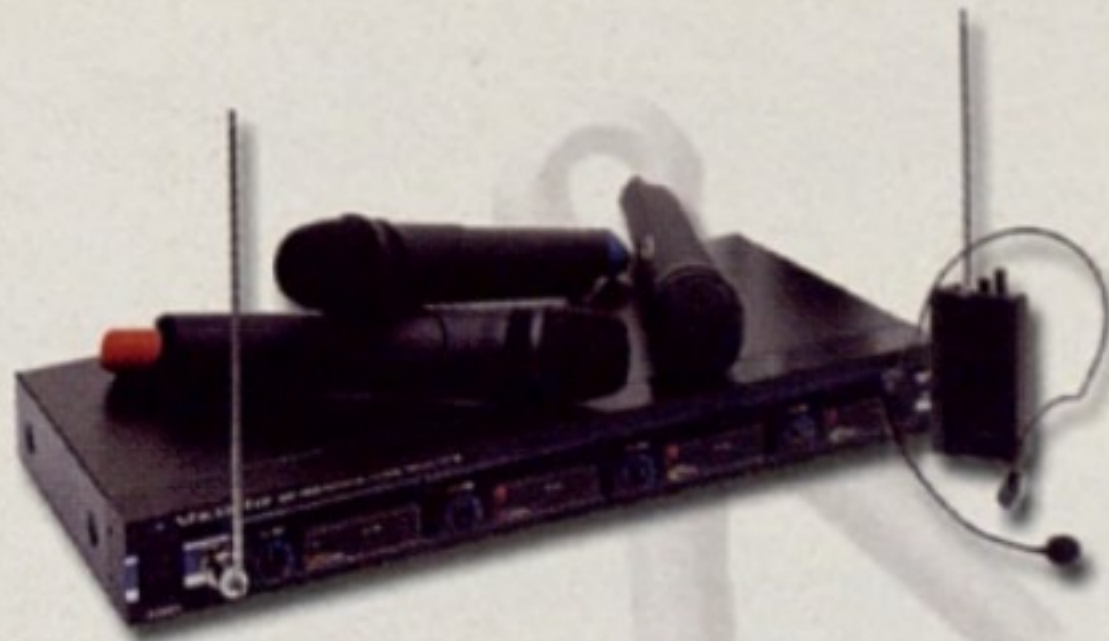
- > 3 Screens
- > 6 Inputs
- > Compact Design
- > Very Cool

Marshall Electronics

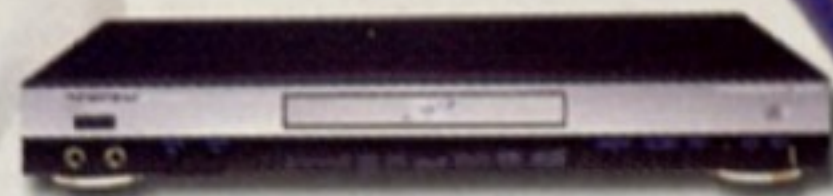
www.VJRacks.com

800-800-6608

Sing with the "B G BOYS"



VHF-4800
4 CHANNEL WIRELESS
MICROPHONE SYSTEM



DVG-380K
PROGRESSIVE SCAN
DVD, VCD, CDG, MP3
KARAOKE PLAYER



***DA-9800 PRO**
DUAL PROCESSOR
MIXING AMPLIFIER



***DTX-5000G**
CDG DECODER/MIXER
VOCAL ELIMINATOR



***KJ-7000**
PRO KJ/DJ MIXER
WITH VIDEO SELECTOR



***CDG-8000**
DUAL TRAY PRO
CDG PLAYER



***ENTERTAINER**
ALL IN ONE KARAOKE
SYSTEM WITH 13"
COLOR TV



DUET-II
SEMI-PRO KARAOKE
SYSTEM



***BRAVO-PRO**
160W KARAOKE
RECORDING SYSTEM



***TWISTER-II**
250W KARAOKE
RENTAL SYSTEM



CLUB-8000
2000W PRO
CLUB SYSTEM

* Industry's First

If singing Karaoke is your passion, whether it's at home or gigging in clubs, the fact remains that you need a good set of tools to express yourself.

At VocoPro, we understand this, and have been designing & manufacturing professional level Karaoke systems so singers can sing with total confidence. By listening to customer recommendations and feedback, many of our products have turned out to be "world's firsts", and because our engineering team also loves to sing, you can be sure that each product will provide excellent functionality and sound quality.

Our diverse Karaoke line offers a variety of equipment for singers of all levels, from in-home systems to club-level systems, all fully expandable to provide the ultimate in system flexibility. Products aside, great value for the buck & exemplary customer service and support are two more reasons to go with the number one name in professional Karaoke!

Go with the Pro's....
Go with **VocoPro**

Often Imitated.....
But Never Duplicated.

Toll Free: 800 678 5348
www.vocopro.com



VocoPro
ULTIMATE CHOICE OF KARAOKE ENTERTAINMENT





NEW PRODUCTS



RIDE THE BLACK STEEL WHEELS

Gemini has added the **TT-01** and **TT-02** to its stable of **turntables**. These fully manual turntables, belt-drive and direct-drive respectively, debut a sleek new black design. The new TT Series comes equipped with a special Straight Tone-Arm system, providing superior tracking and virtually skip-free performance. An updated, heavyweight aluminum platter, equipped with attractive finger grooves on the outer edge, adds functionality for pitch manipulation. Sliders can vary the pitch to $\pm 10\%$. These turntables also come equipped with a special RCA port where you can plug in an easily replaceable target light. Other features include standard backlit LED buttons, a conveniently embedded on/off switch and an updated slipmat design. MSRP: TT-01 - \$169.95; TT-02 - \$269.95

Gemini Sound • 120 Clover Pl. • Edison, NJ 08837

Tel: 732-738-9003 • Fax: 732-738-9006 • www.gemindj.com



DISCOVERING SOMETHING DYNAMIC

Wharfedale Pro has produced its first **dynamic microphone**—the **DM2.0**. It is a hand-held dynamic microphone, featuring a super-cardioid pattern that minimizes feedback and effectively rejects signals not originating in front of the mic capsule. The mic is designed for high SPL levels and boasts an extended frequency range and crisp, clear sound. Special shock protection isolates the microphone element to greatly reduce handling noise, while the well-balanced zinc-alloy die-cast body ensures reliable performance. Other features include a dent-resistant spring-steel grille, an on/off switch, and a gold-plated XLR connector. The DM2.0 comes in a three-pack, with a padded case.

Wharfedale Pro US • 15 Walpole Park S. • Walpole, MA 02081

Tel: 713-589-3322 • Fax: 713-589-3398 • www.wharfedalepro.com



VJ SOLUTIONS FOR ANY BUDGET

**PROJECTORS
SCREENS
CAMERAS
DVD PLAYBACK
COMPUTER PLAYBACK
AMBIENT DVDS
EVERYTHING A VJ NEEDS**



PCMIX ONE



**EXCLUSIVE
DISTRIBUTORS
of VJ LIVE
SYSTEMS**

info@vjgear.com

**1-866-985-5483
www.vjgear.com**

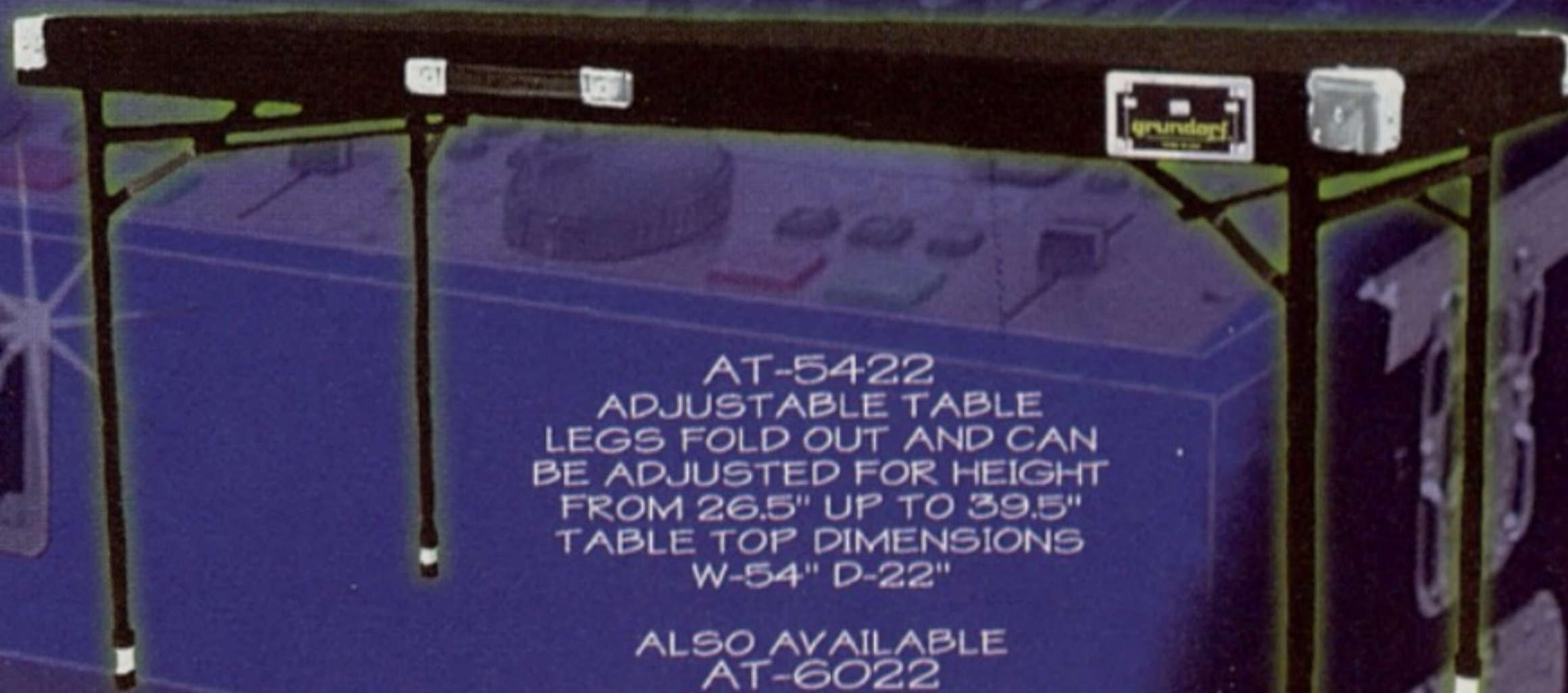
grundorfTM

OU-1284C
12-SPACE BOTTOM RACK
8-SPACE SLANT RACK
4-SPACE TOP RACK

ALSO AVAILABLE
OU-1284CT
HERE THE FRONT COVER
BECOMES AN ATTACHABLE
TABLE WITH FOLD OUT LEGS
AND MOUNTS ON EITHER
RIGHT OR LEFT SIDE
(SHOWN WITH ADDITIONAL
TABLE OPTION)

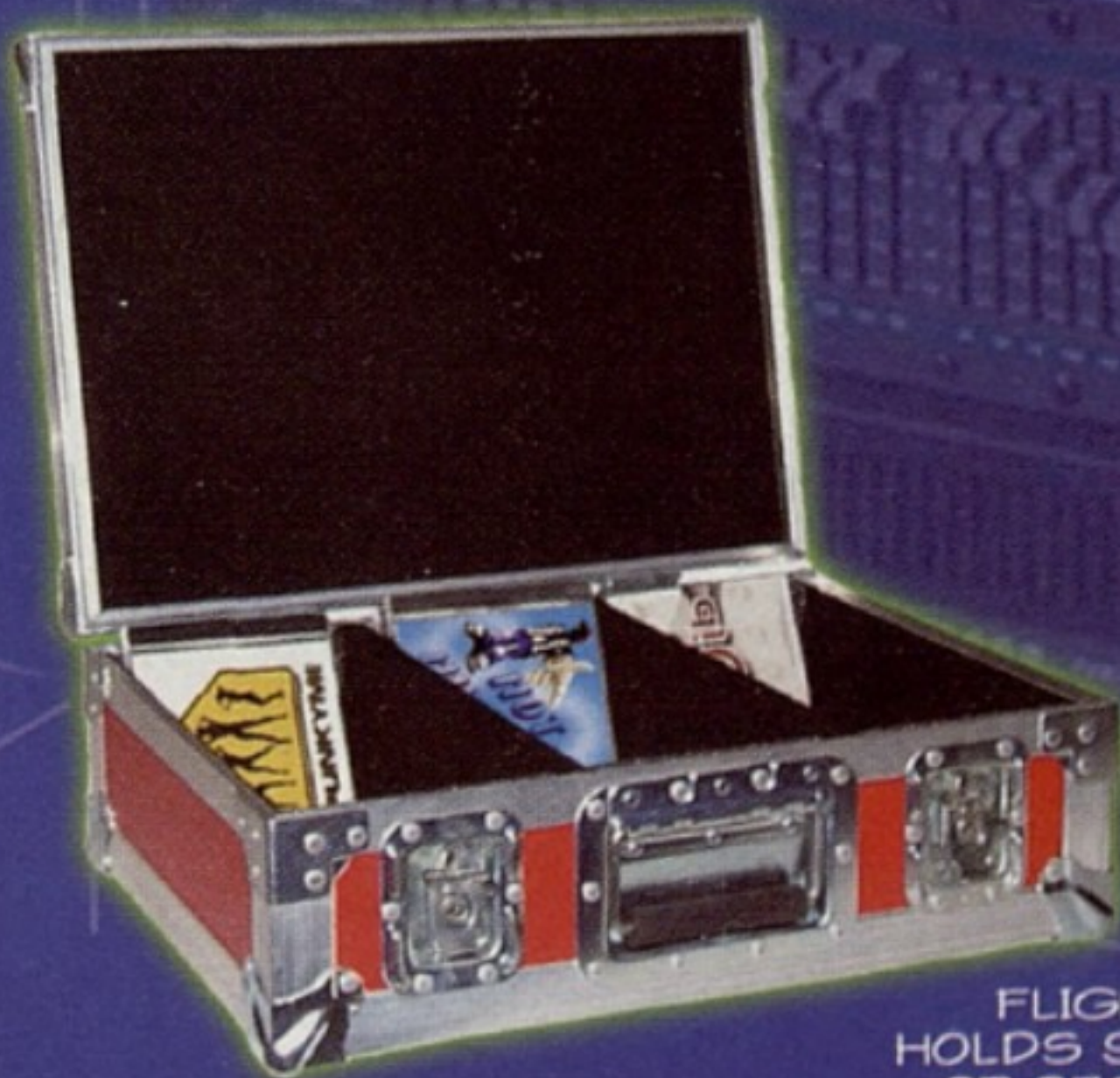


TL-363
3-SPACE BOTTOM RACK
6-SPACE SLANT RACK
3-SPACE TOP RACK

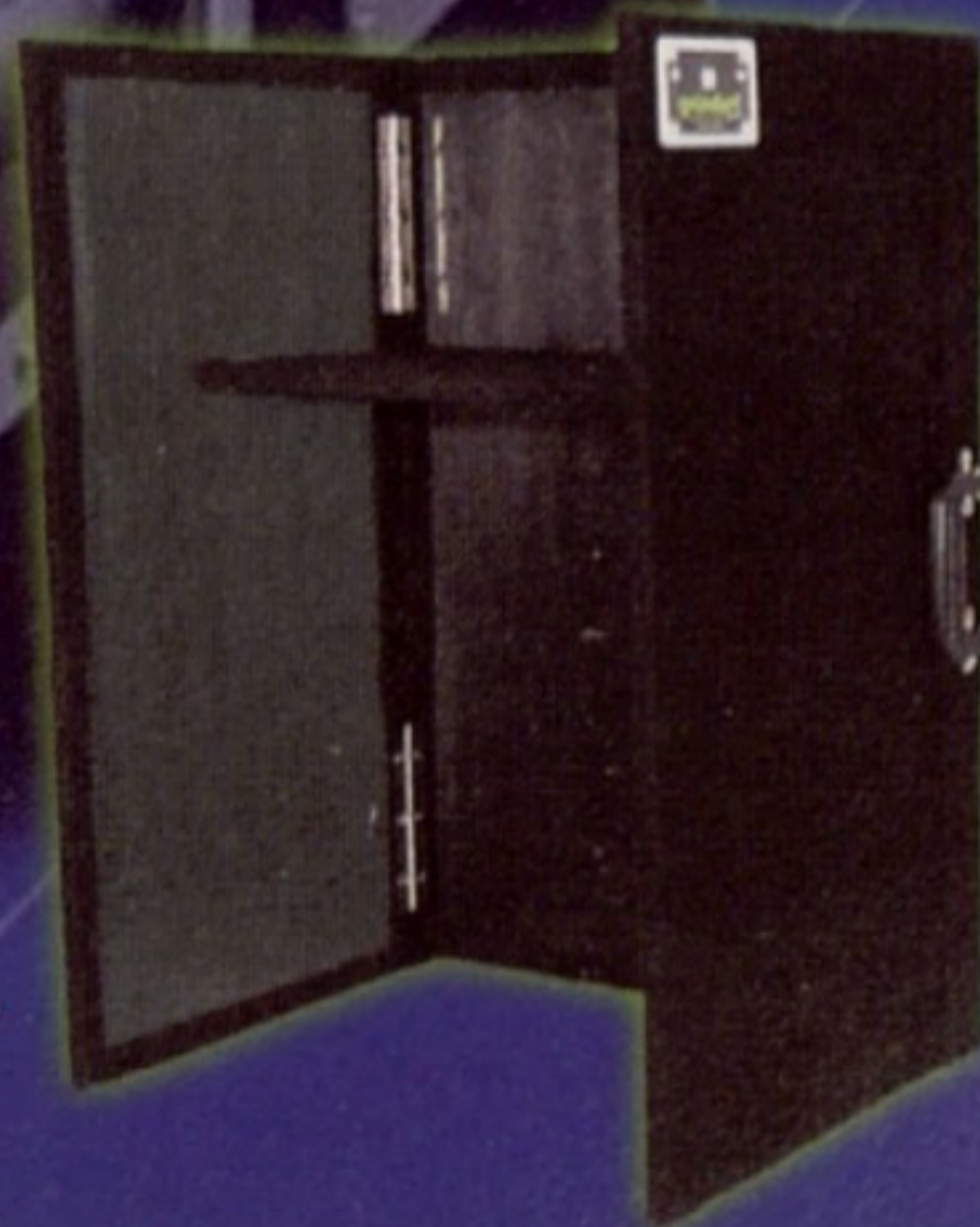


AT-5422
ADJUSTABLE TABLE
LEGS FOLD OUT AND CAN
BE ADJUSTED FOR HEIGHT
FROM 26.5" UP TO 39.5"
TABLE TOP DIMENSIONS
W-54" D-22"

ALSO AVAILABLE
AT-6022
TABLE TOP DIMENSIONS
W-60" D-22"



F-DCV-90
FLIGHT STYLE CD CASE
HOLDS 90 CD IN JEWEL CASES
OR 270 CD'S IN VIEW PACKS



F-2921
FACADE
DIMENSIONS
H-29" W- 21"

PHONE: 712-322-3900 • FAX: 712-322-3407 • EMAIL: info@grundorf.com
721 NINTH AVENUE • COUNCIL BLUFFS, IA 51501
VISIT US ONLINE AT www.grundorf.com

NEVER MISS A BEAT



Order from our FREE catalog
1-800-338-0531

PARTS[®]
EXPRESS
YOUR ELECTRONICS CONNECTION
parts-express.com

Source code : mbm



NEW PRODUCTS

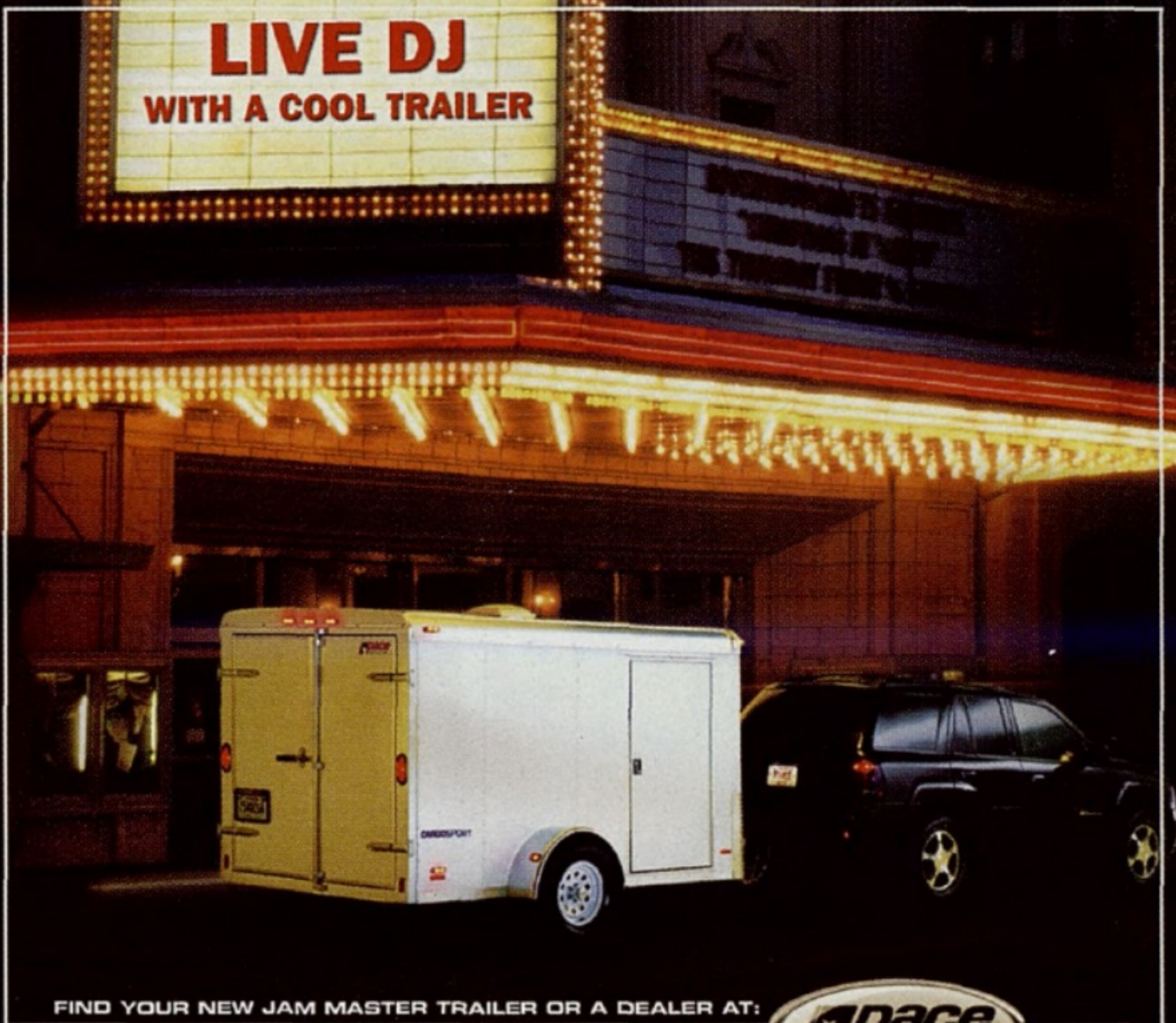
NEW CRATES UNVEILED

Designed for DJs and other live music applications **Crate Audio's** new **PSM Series Speaker Enclosures** promise fidelity, high power handling, and professional features. All the PSM Series cabinets feature a heavy duty, dual-vented, cast-frame woofer and a 1.5" titanium HF driver in a molded high-impact polymer cabinet. They are available in 10" (PSM10), 12" (PSM12), and 15" (PSM15) versions. All three models feature an internal electronic crossover and a Darlington-style, semi-active HF protection circuit to ensure maximum efficiency and clarity. Frequency response is 45Hz to 20kHz. Peak power handling ranges from 800 to 1200 watts. A subwoofer (PSM15S) is also available. MSRP's: PSM10 - 329.99; PSM12 - \$399.99; PSM15 - \$449.99; PSM15S - \$499.99



Crate Audio (St. Louis Music, Inc.) • 1400 Ferguson Ave. • St. Louis, MO 63133
Tel: 314-727-4512 / 800-727-4512 • Fax: 314-727-8929 • www.crateaudio.com

LIVE DJ WITH A COOL TRAILER



FIND YOUR NEW JAM MASTER TRAILER OR A DEALER AT:

© 2004 PACE AMERICAN, INC. CALL 800.247.5787



MATRIX

2000



**BUILT-IN 1200-WATT
3-CHANNEL AMPLIFIER**



**1200-WATT ACTIVE
SPEAKER SYSTEM**



**SATELLITES ARE
FLYABLE AND
POLE MOUNTABLE**



FREE DUST COVERS

THE NEXT GENERATION

B-52 PROFESSIONAL + 1-800-344-4384 + www.B-52PRO.com + Sales@B-52PRO.com

By Jammin' Jim Kerins

The Bose Corporation has long been a leader in building innovative audio products. How else can you explain a company successfully selling Wave® radios for \$349, when you can buy a regular radio at the Mega-Mart for \$19? Brilliant audio, ease-of-use and quality are the reasons why their products enjoy such a great reputation. Bose loudspeakers, signal processors and amplifiers have been at the forefront of high-fidelity audio, housed in efficient, lightweight packages. Although the Personalized Amplification System is designed primarily for live sound reproduction, its versatile design makes it useful for a myriad of sound reinforcement applications, including DJ and karaoke work. Like many DJs, I often pick up extra income by providing sound systems for wedding ceremonies and corporate events. I also generate a good chunk of income from a live children's show, which, as you'll see later, provided a great test of the system. Bose claims they have come up with a radical new approach to audio reproduction that could potentially lead to a paradigm shift in the way that live, and recorded music is electronically delivered. With that kind of hype, I couldn't wait to fire-up the "magic system."

First, let's review a typical PA speaker system. A traditional speaker has a 12" or 15" woofer to cover the low and middle frequencies and a horn is used to deliver the high. This has been the basic speaker configuration for decades. Potential problems of this configuration include mismatched phase alignment of the two components, and the radically different ways that a woofer and a horn driver project their respective frequencies. Often at distances and at certain room angles the sound will change dramatically because of this anomaly. Looking at the whole system, other difficulties arise. Almost any amplifier can power most passive (non-powered) speakers. For example, a speaker rated at 500 watts sounds very different when a 100-watt amp powers it than when a 500-watt amp is used. If an external crossover is used, that's another potential source of user error, if the user doesn't use the correct settings to send the right frequencies to the speakers.

A Different Take on SOUND TECHNOLOGY



*This isn't your father's
carpet-covered box...
the Personalized
Amplification System™
from Bose is a brilliant mix
of audio art and science*

The Team Functions Like a Well-Oiled Machine

Bose started with a clean slate and radical new thinking to build the Personalized Amplification System. They designed it as an integrated whole, rather than a hodgepodge of components. The first member of the team is the LS1 Power Stand. This is unlike any mixer/amplifier you have ever seen. Providing support for the system's speaker tower, it looks a lot like the weighted base of a portable basketball hoop. Instead of being filled with water or sand, it is jam-packed with high-tech electronics. For starters, it has a four-channel mixer, two channels featuring balanced XLR inputs. To get the most out of the inputs, the unit features selectable presets that provide frequency adjustments for certain microphones and instruments. The deceptively simple-looking set of connection jacks includes many ways to utilize the system, including line-ins/outs, inserts for adding extra processors, a crossedover bass output, and data in/out jacks.

This piece isn't called the Power Stand for nothing, as it includes three internal amplifiers. They can power the speaker tower and two Bose subwoofers, or you can also use them as three separate amplifiers to power whatever you want. Now that's some very creative thinking. Since the mixer is at ground level, Bose has included a cabled remote control to facilitate mixer manipulation. This slick, palm-sized device provides volume and frequency control of the two main channels. It includes signal and overload lights.

The Cylindrical Radiator Loudspeaker is radically different from all other speakers. When attached to the Power Stand, it looks like a six-foot, space-age speaker pole. A far cry from the carpet-covered wooden

box concept, it is made from a lightweight metal. It lands way up on the "look at me, I'm cool" scale. Instead of being loaded with the traditional horn, and woofer combination, it is packed with 24 separate speaker drivers—again, a completely new approach. Bose claims that this design has a flat frequency response and a wide, 180° dispersion pattern, which is intended to eliminate the frequency cancellation problems that result when high frequencies bounce off the ceiling. As a bonus, the speaker and the Power Stand come with fashionable, logo-emblazoned travel bags.

My system also came with two 30-pound B1 Bass Modules, which are so small, it seems almost impossible that they could produce low-end sound. However, if you've ever heard a Wave radio, you know that big boom can come in very small packages. These are great-looking little sub-woofers, and just add to the classiness of this innovative system. The Power Stand supplies the B1s with plenty of dedicated low-end power.

The full system, when broken down (a feat accomplished in minutes), is remarkably small in size and weight. Who needs a minivan when you could practically put this system on the back of your motorcycle?

Alien Technology in My Basement

Before I brought this rig to a gig, I put it through its paces in the lab, a.k.a., the basement. Setting up the system was quick and as easy as locking the speaker "sticks" into the base and connecting the two mini bass bins. I plugged my DJ mixer's output into the Power Stand, along with a mic. I was ready to rock. When I stood back to look at the complete setup, it appeared that I forgot something, but I hadn't.

The first thing I did was speak into the mic. This revealed super-accurate vocal reproduction. I found that you can crank the mic way up before hearing a hint of feedback. When feedback did occur, it was not of the shrill, "run for the exits" variety. This built-in feedback suppression will come in handy when it's time for the soft-spoken Best Man's toast.

The frequency presets on the first two channels really helped in tweaking the sys-

tem. With some dance tracks in my CD player, I cranked it up. Even when very loud, the system delivered full-range, hi-fidelity sound. The small bass modules, although not chest-slammng, produced a very musical bass that was amazingly deep for their size. They might not be able to fill a gymnasium, but they should work fine at most small to medium-sized gigs. After sampling a variety of music styles, it appeared that certain elements seemed to stand out, mainly vocals and guitars. When compared to other systems offering a bigger, yet lower-fidelity sound, the Personalized Amplification System offered very realistic reproduction, albeit with less of that bone-rattling nightclub sound. It's kind of like this: How do you like to go fast—in a big rude Dodge Viper, or in a Porsche Carrera? I kinda like the Porsche, myself.

Road Test 1: The Singing Cylinder

I took the Bose system out for a spin on two completely different shows. The first was a DJ/karaoke night. Once I was set up in "Joe's Bar" (the name has been changed to protect the identity of the womanizers and "social drinkers" who frequent this fine establishment), my regulars were full of questions, immediately intrigued by the system's unique look. Throughout the night, many singers offered unsolicited comments on how well they sounded through the cylindrical speaker. I didn't have the heart to tell them that they weren't really that good.

When I cranked up my DJ dance mix and cruised around the room, I was impressed with the ability of this single speaker stick—I mean "cylindrical radiator"—to uniformly fill a room with sound. I also appreciated its ability to resist feedback when I had to squeak the last bit of gain out of the mic for some mouse-voiced karaoke singers.

At load-out time, it was amazing how easy it was to pack it all up. Did I mention that you don't need any speaker stands? All in all, the Bose was a success on karaoke night.

Road Test 2: Jammin' Jim's Kids' Show

My hour-long family entertainment show was a great test for the Personalized Amplification System, as I play acoustic guitar and sing with CD background tracks to throngs of wild two- to eight-year-olds. This particular event



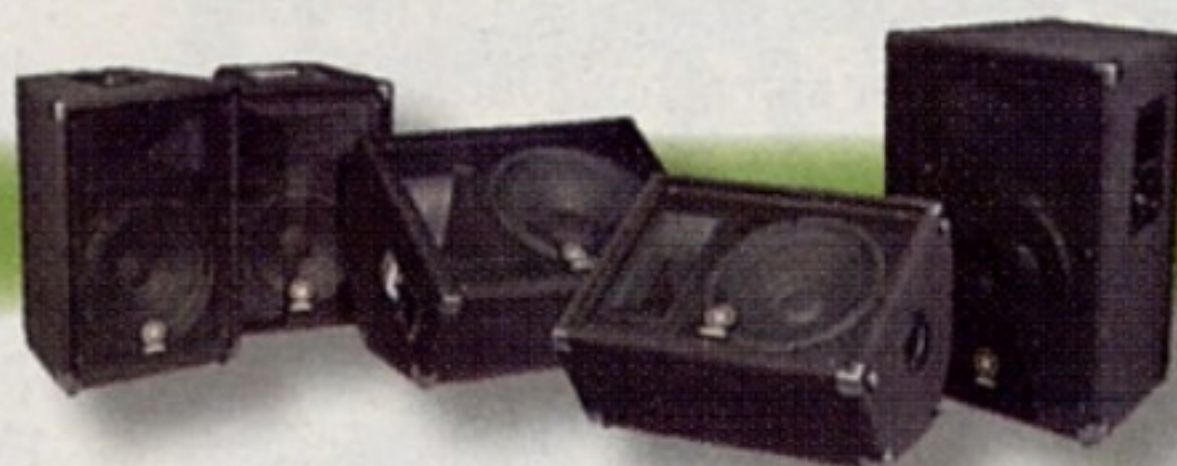
was held outside, at a tourist railroad station that was hosting a popular children's television show character appearance. You know the one—it's narrated by George Carlin, and Ringo Star. (If you don't know now, as soon as you have a two-year-old, you will.) The show was taking place outside, all day long, in front of hundreds of people, and I was a bit concerned about being able to cover a large courtyard area. My fears were laid to rest when every hour on the hour my songs about fire safety and stranger danger lured dozens of kids away from such stiff competition as The Magician, Flowers the Clown and even the formidable Sir Topum Hat. (Of course this was also partially due to my irresistible bubble machine.)

All day long this slick little system sounded great. I received many unsolicited comments on how well the system sounded, even at a distance. With the speaker set up directly behind me, it was a pleasure to easily and accurately hear myself all day long. When I went into the crowd to teach the perennially popular Chicken Dance, the CD track sounded crisp and full. I also had to make announcements to hundreds of people spread out in the great outdoors. Because of the wide coverage and great vocal reproduction, everyone was well informed and entertained.

After you consider all of the possible applications of this versatile system, as well as its high-quality construction, super-portability, and its point of origin at one of the elite US audio manufacturers, it's tough to spot a downside. One, perhaps, is that you would need two Power Stand setups to achieve stereo sound, but that's your choice. But don't just take my word for it; you can hear the Personalized Amplification System at a music megachain store near you. Until next time, jam on.

E-mail Jammin' Jim at jkerins@rochester.rr.com with comments or questions and your two-year-old's favorite songs.

BRreaking the Sound Barrier Without **BR**reaking Your Back



The longer you're involved in mobile entertainment, the more you come to appreciate that, after sound quality, portability is a high priority

By Greg Tutwiler

Over the past twenty-five-plus years, Yamaha has been busy establishing a strong brand presence in the pro audio arena. Their powered mixers, amplifiers, keyboards, and speakers have become prime choices for performers. Recently, as I set out to add a new pair of speakers to my rig, it was a natural for me to check out the latest speakers from Yamaha.

A Look at the Line

As a typical PA shopper, I wanted it all: high performance, low weight for easy transportation and lifting, serious affordability, and the toughness to take a beating. On the surface, Yamaha's BR Series Loudspeakers had all the points covered...but could they perform? There are five models to choose from, all developed for mobile and permanent applications, and designed for high performance and complete system flexibility.

The speakers have been engineered with a balance of easy-to-handle cabinet sizes and great low-frequency response that utilizes bass reflex technology. The series includes 10" (BR10), 12" (BR12) and 15" (BR15) two-way enclosures, plus 12" (BR12M) and 15" (BR15M) floor monitors. Although the "BR" labels the speakers according to their Bass Reflex technology, the series offers a full frequency response and high output designed to emulate more costly systems. The high-frequency response of the speakers has been enhanced with the addition of new titanium drivers and 90° x 40° non-resonant horns. Integrated protection circuitry built into the passive crossover ensures a long life with high output and minimal distortion. Power handling is rated at maximums of 400W to 800W, depending on which model you choose.

BR Series speakers are constructed using advanced

computer-controlled woodworking. The cabinets have carpeted exterior finishes with heavy-gauge, full-face, perforated steel grilles; steel corner protectors; large metal handles; and steel input panels with dual 1/4" connectors. In addition, all the cabinets (including monitors) have built-in pole mounting sockets.

Dependable Performance

My choice was the BR15s, since they were closest in size and power to the speakers I was replacing. I road tested the speakers at several different types of events and was quite pleasantly surprised at their consistently pristine sound and efficiency. In virtually every room and in every performance scenario I had to back off the master gain to equal the coverage I got with my old boxes. This extra headroom was explained by the fact that I could now run the EQ virtually flat, as the BRs required very little bass and treble compensation.

Because the real test is how the paying public reacts, I loaned them out to a local KJ for use with his crowd at a karaoke club. Throughout the night, the singers commented on how much better everything (the backgrounds and the vocals) sounded. And to top it all off, at less than 47 pounds, they were two-thirds the weight of my old speakers. That was a huge help when hoisting them up on tripods three nights a week.

Along with the excellent sound and portability, you sure can't beat the price. The two-way enclosures list as follows: BR10 - \$249; BR12 - \$279; and BR15 - \$329. The BR12M and BR15M floor monitors carry MSRPs of \$299 and \$339 respectively.

For more information on the BR Series Loudspeakers, contact Yamaha Corporation of America, Pro Audio & Combo Division, at 714-522-9011, or infostation@yamaha.com, or visit www.yamaha.com/proaudio.



**Still lugging around heavy equipment?
Still rummaging through your CDs?
You need DJPower!**

**Mixes like your existing mixer plus so much more!
Auto & Manual Beat Mixing**

- ▶ The only MP3 mixer that also Mixes Video! (Karaoke too!)
- ▶ Optional RF Remote Control
- ▶ Optional Touch Screen
- ▶ **NEW!** Optional Advertiser/Banner add-on
- ▶ Fully Customizable Hot Buttons
- ▶ Customizable Screen
- ▶ Rip your CDs. Record your vinyls. Record your mixes.
- ▶ Requested songs at your fingertips.
- ▶ Program your sets in advance.
- ▶ Don't settle for less....Meet ALL your needs in one box
- ▶ ETV & Top Hits Karaoke libraries now available - preloaded on your system & ready to go!



Pictured -
LB150 (touch screen optional)

DJPower International LLC
501 Deodara Drive, Los Altos, CA
94024, USA (650) 964-5339
djpower@djpower.com
www.djpower.com

The Originators of MP3 Mixing.

own the road



By R.A. Lindquist

Phonic's RoadGear 260 Integrated Mobile Music Sound System is in, up, down, and out in a flash, has great sound and is perfect for karaoke, PA and small to medium DJ gigs.

As it's far better to bring to the show more punch and power than is needed, our typical mobile sound systems are designed around the larger, more demanding gigs. As a result, too often, we end up packing nonsensically heavier firepower than what is needed to get the job done. When this happens, it's extra wear and tear on our gear, ourselves and our time schedules. If you find yourself typically bringing an overkill system when something smaller and lighter will yield the same paycheck, then here's a system worthy of your consideration: The RoadGear 260 from Phonic.

Potent package

Integrated Mobile Music Sound Systems are those PA products that pack amplification, a mixer, and speakers in a self-contained package. At 70 pounds, the RoadGear 260 makes for a fairly hefty suitcase so dual polyurethane wheels have been provided to ease the load. We merrily rolled the 260 over a variety of surfaces and found it to be quite stable on hard surfaces such as tile, concrete and hardwood floors. Conversely, as the design dictates that the wheels be fairly close together, it's a bit top-heavy and tipsy on thick carpeting or uneven pavement. You'll want to hand-truck it over the rough stuff, at least to the venue entrance. The top handle is large and well placed for easy towing. Strong side grips provide hand-holds for loading the unit in and out of back seats, vans, trunks or truck beds.

At first glance, the RoadGear 260's three-module design and black molded plastic case brings to mind the popular Fender Passport

250, but the closer you look, the more the similarities fade. For one thing, the RoadGear 260 is taller, by about 8", and narrower, by almost 9". The reason for this is that Phonic has elected to stack the two speakers on top of the mixer/amp module. Compare this to the Fender

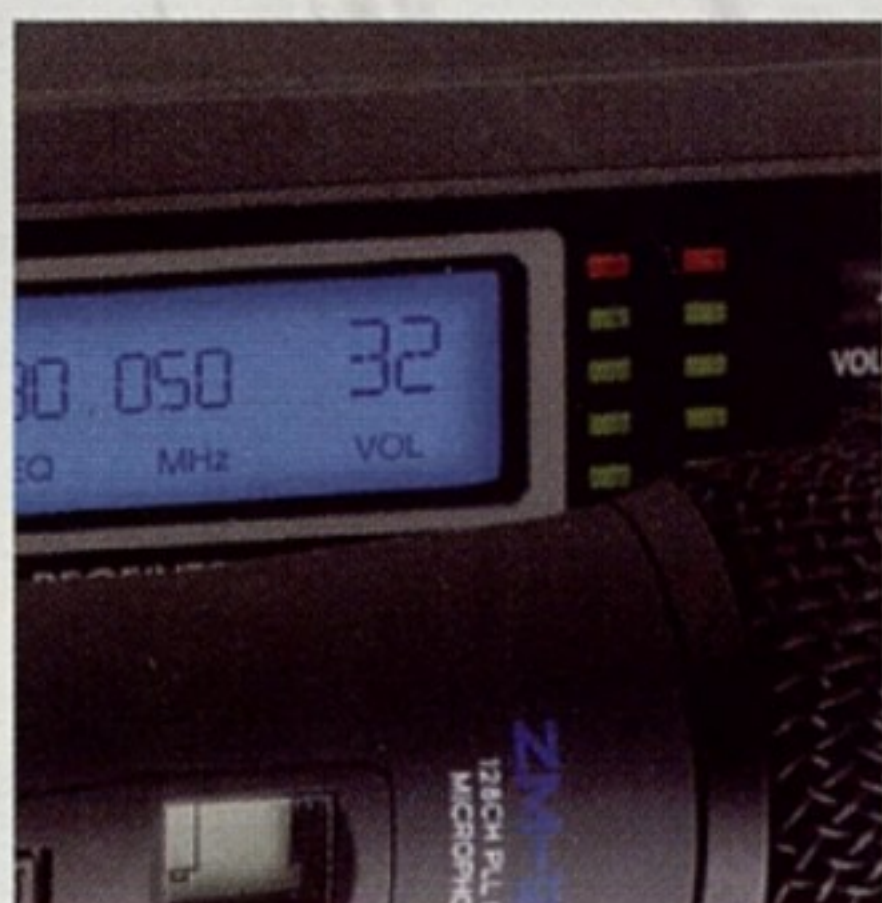
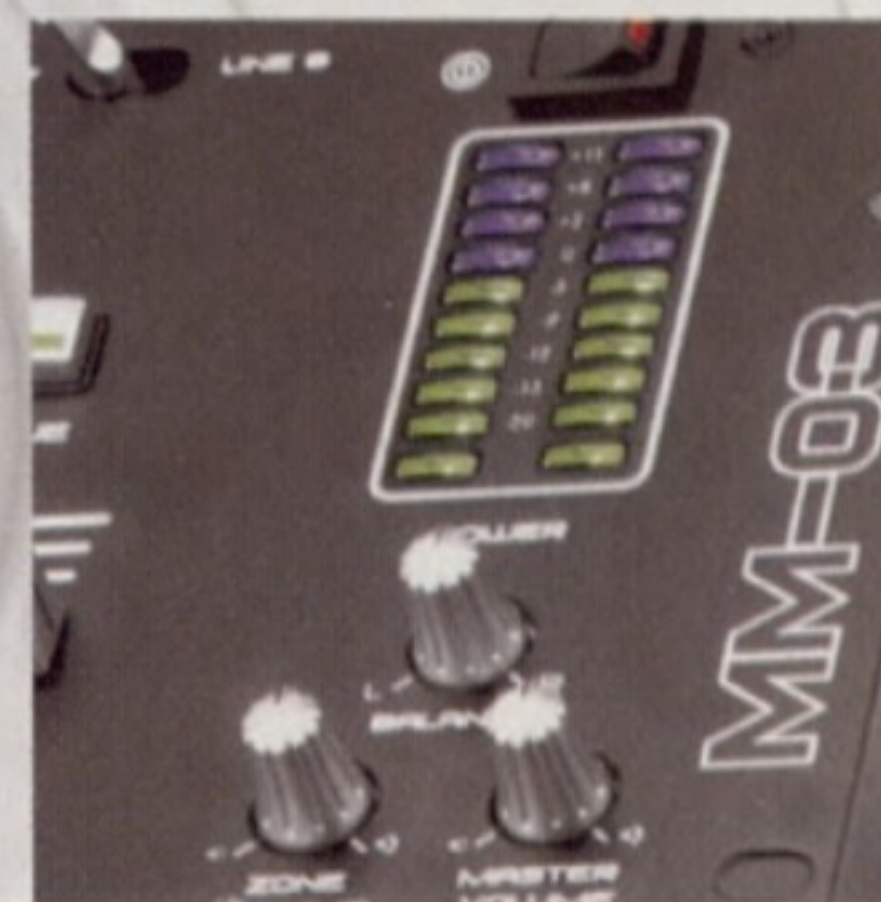
approach whereby the mixer/amp module is sandwiched between the two speaker cabinets.

The upside to the Phonic design is two-fold. First, in transport, the mixer/amp section becomes a sturdy base, which supports the weight of the speakers and allows for the wheels. Second, there's more real estate available on the mixer faceplate so things can be larger and a bit more spread out. The downside is, it has left the back of the mixer (the bottom when assembled) including the AC power connection, open to the elements. In places

like here—in the cold, damp, snowy north—extra care should be taken to avoid inadvertently setting the unit in standing water or on slush or snow. There's also a handy storage bin for microphones and cables on the back. During our wheel-in/wheel-out testing over carpet, we found the bin would open accidentally if the latch scraped the carpet, which is not a major concern, but worth noting. As it's recommended that the bin door be open during operation (as it houses the fan exhaust) possibly Phonic will look at designing a panel that would protect the entire bottom of the unit during transport and remove to allow the fan to breathe while in use.



Re-designed



Gemini is now in its 30th year and during that time we have been the most used equipment for DJ's, period.

From 1974 when Gemini began, DJ's across the globe have been using our equipment 24/7. Whether you are trying to be the next superstar dj or just entertaining the party, Gemini's presence has been solid from day 1.

How has this been done?.....simple, by listening to what DJ's want and offering them product at a price that's affordable. This year Gemini will release over 50 new products for the DJ from CD players and Mixers right through to ABS speakers and Wireless Mic systems.

Be part of a proven record and stock up on Gemini today.

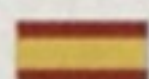
gemini
GEMINIDJ.COM



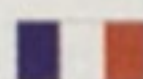
Tel: 732 738 9003



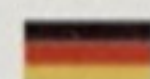
Tel: 0 87 087 00880



Tel: 93 436 37 00



Tel: 01 69 79 97 70



Tel: 0 8131 391710

Lock and Load

Beyond that "unprotected-bottom thing," there's virtually nothing about the RoadGear 260 that's not to like. One of the coolest little details will catch your eye as soon as you proceed to disassemble the unit. Each of the three latches that hold the speakers to each other and to the base come with combination locks. While these are primarily intended to keep honest people honest, they offer a bit of insurance that the unit is not going to come apart accidentally during wheel in.

To release the speakers from the base simply unlatch all three latches. The speakers are relatively light and well balanced for easy stand mounting. Two 30' cables with 1/4" TS plugs are provided to connect the speakers to the amp/mixer unit. You have the option of running both speakers, in mono, off one channel (4 ohms) or connecting one speaker to each channel (l/r) for stereo. If you're using the unit for a karaoke event, the first option allows you to use the included speakers for a mono system, while using the second channel to drive a stage monitor for your singers.

Now just hook up your mics and music sources and you're ready to go. You've got six inputs to work with. Four are mic or line with phantom power on the mics. The last two inputs have RCA connectors for use with your dual-CD player, a laptop computer or other stereo source. There are also two sets of 1/4" jacks (l/r) that sum mono.

If your payroll includes a few weekend warriors who still remain stymied by technology, you'll have a special appreciation for the simplicity of the RG 260's mixer section. The layout is logical and very well labeled. Cone shaped knobs provide plenty of space to work without crowding your fingers. There's a level control for each channel along with two bands of EQ, and EFX control and stereo pan. A peak indicator flashes when a channel is being over driven. On the master section, there are 3-bands of EQ, L/R Master Level controls and 2 indicators that flash to alert you to turn it down when the built-in limiter kicks in.

To cover the crowd, there's a total of 260 watts (130 per channel) at 8 ohms. A somewhat scaled-down four-channel version is available with 160 watts (see sidebar). Each speaker is a two-way system with a full 8" woofer and compression tweeter for sparkling highs and surprisingly tight, well-defined bass. Additional ins/outs are provided for connecting a subwoofer (with external amp) or outboard effects. On that topic, the RoadGear 260 comes to your door with 16 high-definition digital effects including some very useful echo, reverb, hall and flanging effects.



To The Show

The RoadGear 260 has the power and punch to easily handle small to medium DJ gigs. Depending on the area you need to cover, you may want to add a powered sub and use the included speakers as satellites. For the KJ who wants to streamline set-up/tear-down while offering a totally pro presentation with great sound, the RoadGear 260 is perfect. It can easily be set up in five minutes or less, and the built-in effects offer plenty of options to get just the right sound for any room. It also has ample mic inputs. The cardioid dynamic microphone that comes with the unit is more than adequate for even professional singers. If you prefer to run without cords, there are two rear-panel wireless microphone inputs for use with your existing wireless systems.

The laws of physics dictate just how much power and mass you can pack into a single unit, while still making it manageable by one person and Phonic has indeed found that thin line. The RoadGear 260 puts all the emphasis right where it needs to be; on power, portability, ease-of-use and excellent sound. For more information, visit www.phonic.com. •



SPECS / FEATURES

RoadGear 160

- MSRP \$699.99
- Dual speaker system with 1" compression tweeters and 8" woofers
- 4-channel powered mixer
- 160 watts (80 watts per channel)
- 2-band EQ on each input channel
- 3 XLR mic inputs with phantom power
- 1 stereo input channel and 1 stereo aux return
- Speaker output with send and return
- High-definition digital effect processor with 4 programs
- 3-band system equalizer
- 1 cardioid dynamic microphone with cable
- Two 20-foot speaker cables
- Storage compartments for microphones, cables and

accessories

- Optional external battery and wireless mic

RoadGear 260

- MSRP \$849.99
- Dual speaker system with 1" compression driver and 8" woofer
- Six channel powered mixer: four mic/line, two stereo
- 260 watts (130 per channel)
- High-definition digital effect processor with 16 programs
- 2-band EQ on each input channel
- 3-band system equalizer
- Two dynamic microphones (with mic clips, cables and individual pouches)
- Two 30-foot speaker cables
- Operates on AC or DC power
- Storage compartments for microphones, cables and accessories
- Optional external battery and wireless mic

WORLD'S FIRST ON-BOARD SONIC MAXIMIZER®

MAX X-3

World's first 2-way stereo / 3-way mono crossover with built-in Sonic Maximizer



MAX X-2

World's first 2-way stereo crossover with built-in Sonic Maximizer



482i Sonic Maximizer

Features the latest 4th Gen Sonic Maximizer technology



Got all the gear you need? Then make it all better with a genuine BBE Sonic Maximizer. The 482i is the most popular Sonic Maximizer model and works wonders with any system.

Call 800-233-8346 x114 today for a dealer near you & get a FREE t-shirt.*

*While supplies last.

BBE
Sound Inc.

See the full family of BBE Sonic Maximizers
and Sonic Maximizer-equipped products at:

bbesound.com



Take Control of the Situation

Here's a concise breakdown of your DMX lighting control choices

By Barry Abrams

As DMX-compatible lighting effects (so-called "intelligent" lights) become increasingly affordable, most DJs are incorporating them into their shows and are becoming well versed on the advantages of using them. They offer advantages like no duty cycle, built-in programs and the added flexibility of allowing you to create unique shows with little or no prior programming experience.

DMX Controllers: The Full Spectrum

While a majority of DJs can confidently pick the right lights for their needs, finding the right DMX controller can be as difficult as finding the right mixer. We have all gone through several mixers before finding the one that does the job just the way we want it to. The same holds true for DMX controllers. Choosing the right controller is perhaps the single most important buying decision you can make when it comes to DMX lighting. With few exceptions, any universal controller from a reputable company will control any type of DMX fixture. The DMX-512 protocol was devised precisely to allow intelligent lights to share a common language. Brand name matters only to the extent that you trust the manufacturer to provide a reliable, easy-to-use product.

Your choice is basically between hardware and software control.

Hardware DMX controllers can be divided into three sub-categories: so-called "easy" controllers, conventional controllers and software-driven controllers. They are all self-contained units and come in different sizes. Software control, on the other hand, requires a computer and an interface.

Which one is the right one for you? It depends simply on how sophisticated you want your show to be, how deep your pockets are, and how important different variables such as programming time, ease of use, number of fixtures controlled, number of channels per fixture and versatility are to you. Every system has pros and cons. Let's weigh the options.

Take It Easy

As the name suggests, easy controllers are designed for novices or DJs who do not have time to worry about programming light shows.

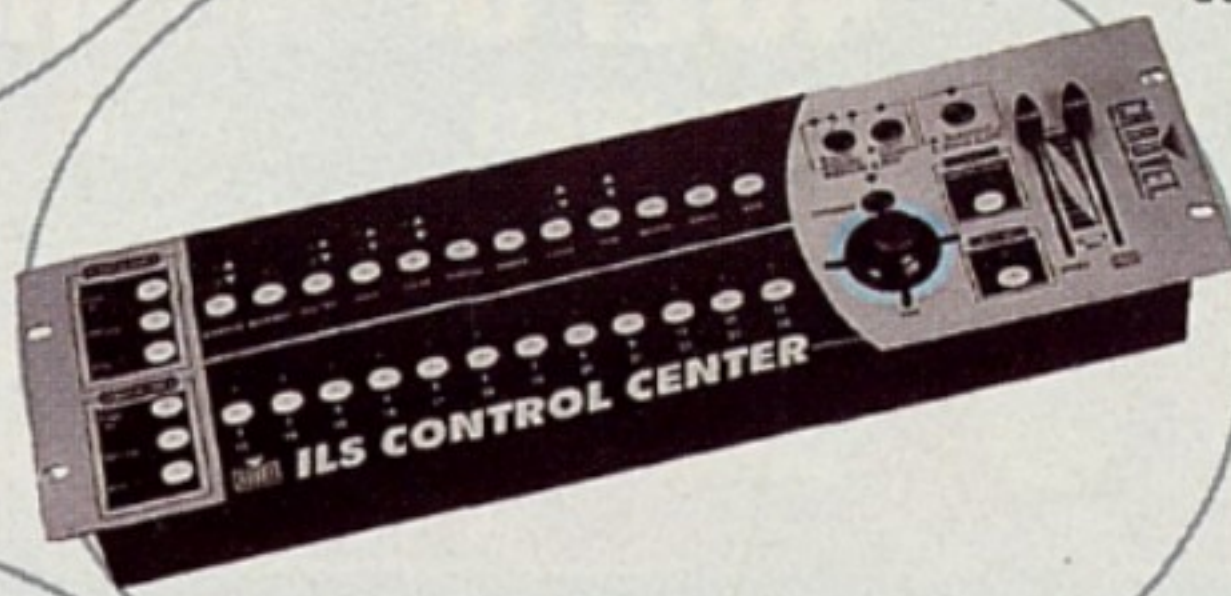
This type of controller is inexpensive and gives you instant access to functions such as blackout, preset programs and strobing. It is small, handy and easy to carry along.

The biggest disadvantage of an easy controller is that you cannot use it to mix and match different lights in the DMX chain.

Easy controllers work with specific lights, usually made by the same manufacturer.

Although that one manufacturer

has enabled its fixtures to work with the controller—giving you a range of options—you still are limited by the fact that you cannot add lights from other manufacturers. Another drawback of easy controllers is that they are quite rigid and will not allow you to deviate much from their programs. For example, if your easy controller has a preset program for four lights and you use just two, your show will probably not look very good. Also, there is no joystick, which means that you cannot use your fixtures as follow spots to highlight a precise location on your dance floor.





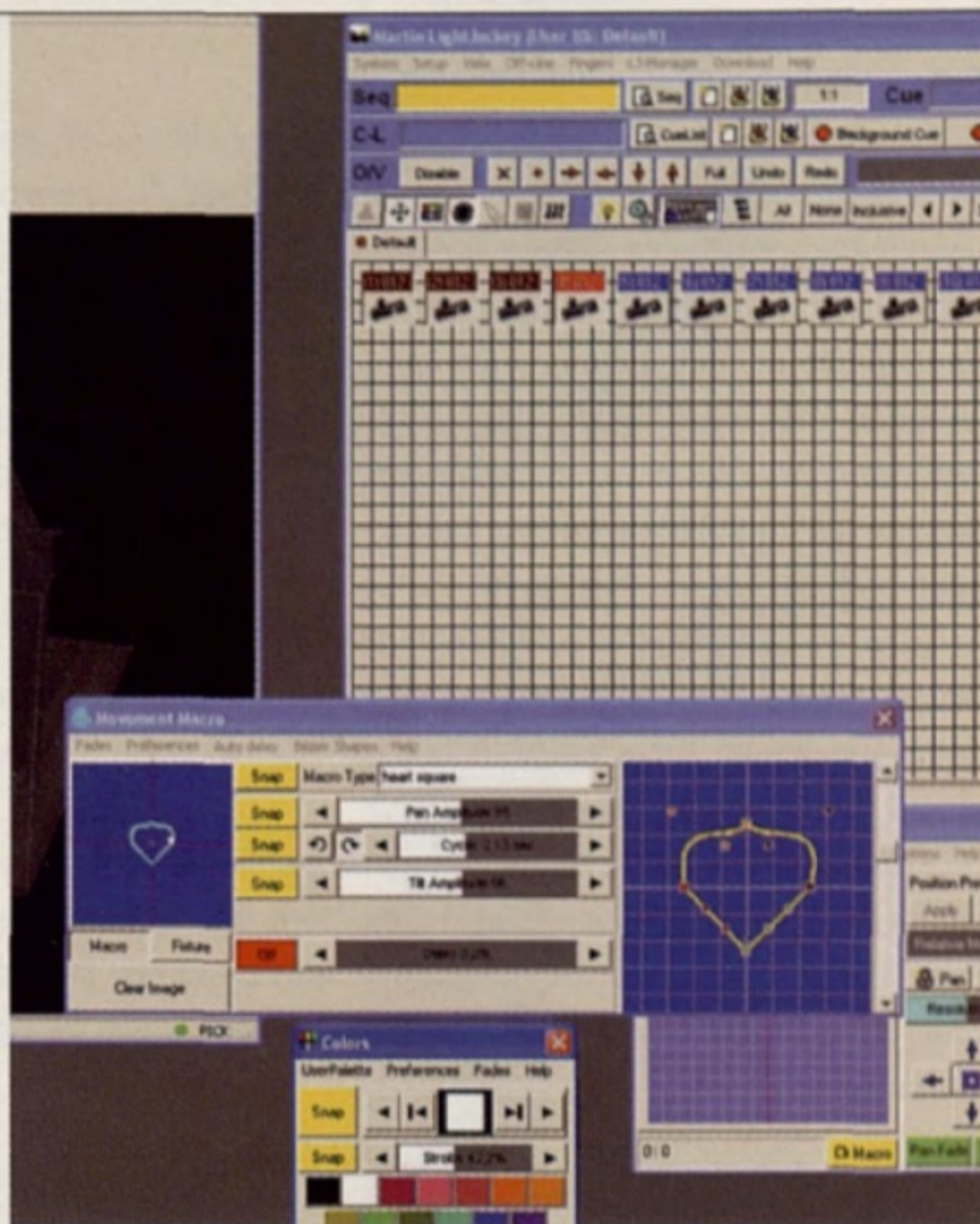
Conventional Wisdom

The standard conventional controller resembles your DJ mixer and fits nicely in any DJ booth/club console. With this type of controller, you gain complete and direct control. You can select fixtures individually, change gobos, colors, locations of beams, and any other fixture attributes. All functions are controlled individually. You gain fast access to your fixtures' functions at the touch of buttons or sliders. Some controllers have joysticks that can be used to direct lights as follow spots or to quickly program X/Y movements. You can link fixtures together, create groups and program them at the same time. And of course, conventional controllers are compatible with all DMX-512 fixtures, regardless of brand. Prices start

around \$100.

Conventional controllers do have their disadvantages, though. First, they are limited by their onboard memory as to the quantity of fixtures and channels. Secondly, programming small movements via a slider can be a test in patience. Another disadvantage is the time it takes to program individual steps. Programming in this manner, although fun, can be time-consuming. Because of this, many of us can never really bring ourselves to fully explore the possibilities these controllers possess. Most controllers have between 400 to 4,000 steps available. Who has the time to

program all of these? Finally, you have no backup for your hard work if the controller goes down the drain, so does all of your hard work at programming.



"THE ULTIMATE PLAYER FOR LIVE MUSIC AND PERFORMANCE"

It's a Player...
It's a Drum
Machine...
It's the
Ultimate
Sound Module...
It's...the MIDJAY



KETRON has once again taken the leap forward in producing a Multi-Player and Drum Machine that not only takes musical ideas to the next level, but also easily provides various combinations and manipulations of Wave, Midi and MP3 files together.

For DJ's, Singers and other Performers, the capability to freely express musical dreams and fantasies can now be achieved easily with features such as being able to simultaneously play 2 Wave, 2 Midi or MP3 files and fluently "fade" from one to another, utilize the exceptional Drum Machine to perform with outstanding Drum Loops (stereo wave files which offer perfect rhythms for House, Dance, R&B and pop music), Special EFX backgrounds, Vocalizer, harness the Hard Disk for massive storage (20G) and direct recording capabilities or even just utilize the MIDJAY as a professional Sound Module!

Bell Duovox Corp.

711 Executive Blvd., Suite B
Valley Cottage, NY 10989
Phone: 800-734-5418 Fax: (845)268-101
bellketron@aol.com

**Winter NAMM
Booth #6112**

Driven to Seize Power

Software-driven controllers perform the functions of conventional controllers but they also make programming easier. This type of controller usually has profiles of most manufacturers' fixtures, which allow you to have your features (gobos, pan/tilt, colors, etc.) on specific channels (referred to as "mapping"), even when the channel assignments vary between manufacturers. Mapping allows you to trigger built-in, pre-programmed effects at the touch of a button or slider. Now, simple sweeps are combined in one step instead of several. Simply choose your color and gobo, then save.

To accomplish the same feat, conventional hardware controllers would require that you keep track of the different manufacturers' channels, and locate them on your board. Programming a simple sweep would require several steps.

On the flip side, software-based conventional controllers cost anywhere from twice as much to six times more than conventional models. Your ability to upgrade the software is also generally limited. And you may have to build your own library of profiles, which is, again, time-consuming.

Complete Computer Command

Computer-based software control gives you a precise, systematic approach to programming and typically provides all the features of your standard easy controller, conventional controller, and software-driven controller together in one place. You can save multiple shows to your heart's content, being limited only by your computer's hard drive space—obviously a step up from a console. You can configure programs to your

liking, and in many cases, you can visualize them in 3-D before your actual performance. All major functions of the show are integrated: music, video, external triggering, DMX, etc.

If your software includes an effects engine, you can speed programming even further, creating scenes with pre-designed movement patterns and creating groups to program several or all fixtures at once. You can easily manipulate preset designs to achieve different variations. You can also easily upgrade your software and securely back up your shows. For the diehard traditionalist, some manufacturers include optional external joysticks and even consoles with their software packages. And you may not always need your laptop. Most manufacturers offer interfaces that allow you to store numerous programs that can be called up with a push of a button.

Unfortunately, on top of the purchase of the software, you must factor in the cost of owning a computer and any interface required to transmit your programming to your fixtures. And, although you don't need to be a computer geek, you must be somewhat computer-literate.

The bottom line is once again to find the tool that best serves your purpose. The key is to make sure that your controller is user-friendly and gives you the ability to exercise your creativity with the right features and benefits. As with a mixer, your investment should be well thought out and flexible enough to adapt to your evolving needs. It should give you the control and versatility that will help you awe your audience and drum up your reputation and business. •

Barry Abrams is product development manager at CHAUVET and can be reached via phone at 954-929-1115 ext. 25 or by e-mail at barry@chauvetlighting.com.

FREE Report
reveals how you can...

SKYROCKET YOUR INCOME & BLOW THE LID OFF YOUR DJ BUSINESS BECOME A CERTIFIED STAGE HYPNOTIST!

MONEY AND PRESTIGE

It's no secret that hypnotists (with Geoffrey Ronning's training) become the most prestigious and highly paid entertainers in the business.

ADD NEW REVENUE STREAM

As a mobile entertainer, Geoffrey Ronning's knowledge helps boost your income by teaching you Hypnotist techniques. Then offer your new service to existing customers and new markets!

MAKE \$800 TO \$3,750 .00 EACH SHOW!

It's true. That's why Geoffrey Ronning lives the good life. He'll even include copies of paid checks for you to see in his...

FREE SHOCKING REPORT

"How to Broaden Your Market, Skyrocket Your Income and Become a Massively Successful Stage Hypnotist!"

His groundbreaking report provides the inside details on stage hypnosis.

LIMITED AVAILABILITY*

Call the toll free recorded message 24 hours a day at:

866-754-6699, ext: #1

Leave your name and address and your free special report is sent out immediately - or - go online to:

<http://tinyurl.com/cfiu>

- Expand Your Services
- Increase Customer Base
- Ideal add on to Mobile Biz
- Exciting Growing Field!
- Cheap to Start!
- Huge Demand
- Massively profitable

ADDED BONUS:

*For a limited time,
I am including a special
interview
with one of my Stage
Hypnosis students. Learn
exactly how he earned
\$44,752.⁰⁰ his first year ... **part time!***

Sincerely,

Geoffrey Ronning, CH, CI



**Offer subject to availability and may be withdrawn without notice.*

© 2003 Geoffrey Ronning



MegaSeg.com
let there be 3.0

DJ Seen with Impish Grin

New from Computer DJ, the Computer DJ IMP provides Mobile DJs with an alternative to the standard laptop, combining style, performance and portability. The lightweight, eye-catching, aluminum case conceals a full range of cutting-edge technologies, including: a revolutionary laser keyboard for ease of use in low-light conditions; a crisp 14.1" TFT touchscreen display; and high capacity hard drives capable of storing over 100,000 MP3s. USB 2.0 connectivity allows easy file transfers. A secure biometric fingerprint security device ensures that both the unit and your music are fully protected. All IMP units come with Microsoft Windows XP pre-installed, providing full compatibility with the wide range of DJ software programs and hardware controllers currently available. — www.computerdj.net



Getting Creative is a Blast

Creative, a worldwide leader in digital entertainment products for PC users, has unleashed the PCMCIA Sound Blaster Audigy® 2 ZS Notebook sound card. It simply plugs into any notebook computer's PCMCIA slot and provides a dramatic improvement in audio quality over the standard laptop card. ZS Notebook supports 24-bit/192kHz playback (including Advanced Resolution DVD-Audio), as well as 5.1 and 7.1 surround sound. It improves the sound of MP3 music by delivering a 104dB signal-to-noise ratio. The card comes with EAX music tools, including: Audio Clean Up™ to easily correct scratches and pops in poorly recorded music; Smart Volume Management™ that automatically normalizes the volume level across multiple songs; a graphic equalizer; bass boost and more. MSRP: \$129.99 — www.soundblaster.com



Put Your Vinyl through a Final Spin Cycle

The much-anticipated FinalScratch® 2 is now available from Stanton. This powerful hardware/software system for laptop-based DJs runs on both Mac OS X and Windows XP and includes the new FireWire ScratchAmp™ 2 with 24-bit/96kHz sound quality, phono/CD compatibility, mic and aux inputs, MIDI and more. FinalScratch 2 also ships with the latest release of Native Instruments TraktorFS software. The new version plays AAC and WMA files. New turntable calibration tools make it easy to optimize the software for the most reliable performance, while improved timecoding on the supplied records yields a more natural response. Other features include visual cue markers, audio loops, and an intelligent play history with time stamping and print capabilities. Along with the interface and software, you get 3 time-coded records, 2 time-coded CDs, 4 RCA cables, a FireWire cable, and a power supply. — www.finalscratch.com





Computer Control: Making the Most of Your Lighting

By Anthony Barthel

Elation's Compu Ware 04 DMX control software is a full-featured professional tool that allows you to take full advantage of your lighting fixtures

I'm one of those people that software companies must hate. You know the kind—they get a software package, tear it open, install it and expect it to work without ever cracking the manual open. Oh, that's you too? I think that's most folks, actually. The most recent piece of software I've been able to abuse is Elation's Compu Ware 04, a program for controlling DMX lighting fixtures. Since it is a digital protocol, DMX-512 lends itself to software control. This kind of software promises to make the process of programming a light show a lot easier and more fun than it ever was before.

Checking Out the Ware

After tearing open the box, I found a CD and a funny-looking USB device inside. What that USB device does is hook up to the USB connector on your computer, er, confuser, while providing an XLR cable connector on the other end. For those who haven't used DMX lighting before, DMX fixtures connect to one another through standard XLR cables (although you can also buy specific DMX cables). By way of the signals sent through this cable, you can control the function of DMX-enabled lighting fixtures. For example, if you have a moving mirror fixture, you will be able to specifically point the beam of light by moving the mirror remotely using a DMX command. Other functions of your light (color, gobos, etc.) can also be controlled through DMX depending on the number of channels to which it responds.



Getting Right Down to Lighting

Compu Ware acts as a virtual control unit on your computer and gives you a tremendous amount of creative flexibility. Basically speaking, you can create a light show in the software and then save it. Let's say, for example, you want to create a dramatic grand entrance. First, the lights might all be static (not moving) and set to a certain color. Then, when the bride and groom come in, all the lights go crazy and change colors while also moving their mirrors or heads to add excitement. You can do all this with a standard DMX controller, but with software it's easier to program your lighting designs and save them for use at any event.

All I wanted to do was install the software with no hassles and go do a wedding without the bothersome intermediate step of learning anything. And, believe it or not, that's what I did. At the wedding, while I was sweating and swearing under my breath, I learned that the software had a built-in profile of my specific lighting effects, which happen to be American DJ Pocket Scans. By telling the software which lights I had, I could control specific gobos and colors, and even turn these particular fixtures' built-in lasers on and off or make them flash. There were several on-board light shows and patterns that I really enjoyed, and it only took me a few moments to figure out that I could have my lights follow the movement of my mouse. That was pretty cool.

Martin Renders Control in Silver and Gold



Martin ShowDesigner (MSD), Martin Professional's lighting and set design software package, now comes in two versions. The all-inclusive MSD Gold contains new features such as Live Video inputs and Fast Net-Render, while Silver provides a streamlined version of the software. MSD allows you to create realistic set and lighting design renderings using reflection, transparency, lighting, shadow and smoke.

Based on feedback from lighting professionals, Martin (www.martinpro.com) placed the key elements of the MSD software in MSD Silver while MSD Gold packs extra advanced features such as Rendering and an Off-Line Visualizer.

MSD Gold's Live Video feed for the 3D Visualizer allows live video signals to be incorporated into a visualization screen as the user creates a show. Fast Net-Render allows multiple computers to be linked to share the rendering process for large files, reducing the time required.

MSD Silver is an excellent addition for LightJockey users and is also included with

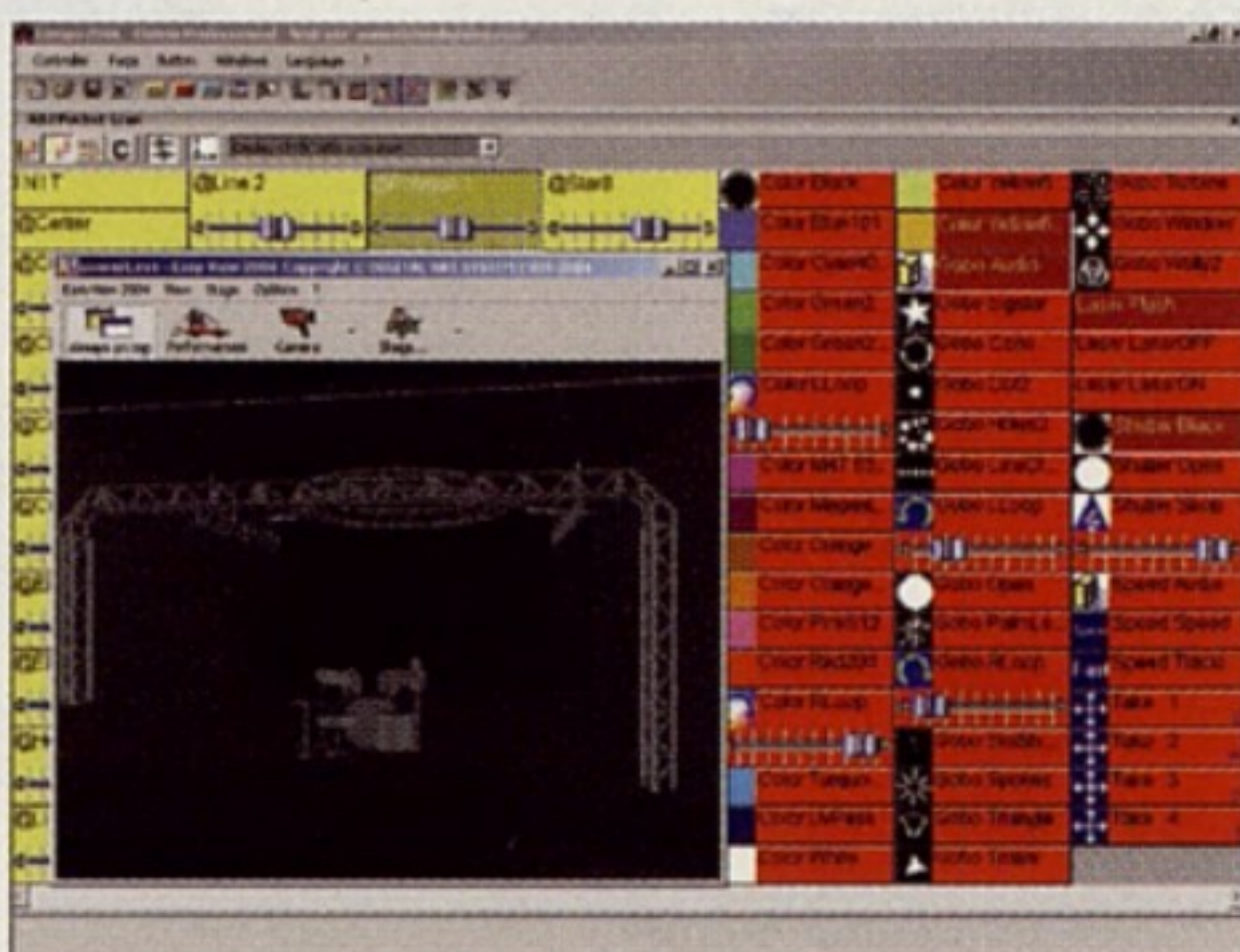


I had become rather bored with my lighting effects...

I had actually considered unloading them on eBay and pocketing the cash. But after doing two weddings with this software and lighting I already owned, I totally changed my mind.

Taking a Closer Look

Later, after reading the manual, I learned that you can program chains of actions into a cycle. "What's that?" you ask. Imagine that during your favorite track you would like to have scans sweeping across the dance floor from right to left, then from foreground to background, then repeating that pattern a few times. You can quickly create this kind of multi-step sequence by programming it into a cycle. You can also create more complex patterns for your lights to follow, such as figure eights, stars, etc. Anything your lights can do, you can access through this program. Once you save your cycles for a specific song, they'll be there for you to use whenever you play that track.



Compu Ware also gives you the ability to fly "blind" when programming. (There's a funny term in the realm of lighting). What this means is that you can set up your light show on the computer without having the lights attached, and then go to the show and simply plug 'em in and get 'er done. Maybe "virtual" would be a good substitute for "blind," as the software provides a window where you can see a three-dimensional view of what the lights are doing. (This kind of function is often called a "visualizer.")

While I found it easy to get up and running immediately with Compu Ware, if you want to take full advantage of all its capabilities, it does help to have either DMX lighting experience, a great deal of patience or, lacking either of those, enough of a "nerd factor" to understand computer-based control systems.

For example, a DMX light show is comprised of scenes. If you set up all your mirrors, gobos and colors in a static display, that's a scene. Move them to a new configuration and that's another scene. This software helps you deal with moving from scene to scene pretty well. The real challenge is dealing with all the windows that open to show the information for each scene. If you are inexperienced with DMX programming, it could become a little overwhelming. If you have previously done DMX programming only with hardware controllers, you will appreciate having a graphic interface to use, as opposed to relying on a small LED display, your memory and a note pad.

Martin's Maxxyz lighting controller. For current MSD users, the upgrade to MSD Gold is available at www.lighthouse.nl.

Cubase Takes Next Step

Steinberg Media Technologies, one of the world's leading suppliers of music and media production systems for PC and Mac, has released the latest generation of its renowned Cubase music production software, Cubase SX3 (MSRP: \$799). It includes some exciting new tools for dance music construction. Audio Warp, a real-time, time-stretching and pitch-shifting tool, offers new audio and processing capabilities, including ACID® file support. Combined with the new Play Order Track, an innovative new tool for pattern/style composition, Cubase SX3 offers a fresh approach to loop-based composing and arranging. The new In-Place Editing system allows convenient editing of MIDI data directly within the Project Window in context with audio and video data. Go to www.steinberg.net for more on this powerful program.

Keepin' Hip-Hop Real with Modern Beats

With the rise of software samplers in hip-hop production, some would say the realism of vinyl is melting away. ModernBeats.com has remedied the situation with a new addition to its downloadable sample library, the first set of a larger collection: Vinyl Scratchez 1-Kikz & Cymbalz. This multi-format sound set is packed with over 900 genuine vinyl scratch sounds—most recorded live. Each user-friendly preset has an average of 48 samples, thus giving the user a wide creative palette for putting together scratch sequences. The sound set is designed for all major software samplers. Native formats include HALion, EXS24, Kontakt, Battery, Reason NN-Xt, SF2, and .WAV. Vinyl Scratchez 1-Kikz & Cymbalz is available for download (\$29.95), or can be ordered on CD-ROM. For more info and audio demos, visit www.modernbeats.com.



Compu Ware provides a number of cool performance features. You can trigger lights from your keyboard with hot buttons, for that spur-of-the-moment lighting inspiration. It also communicates with other digital audio and video devices through MIDI, giving you even more freedom to exercise your creativity.

One really cool feature gives you the freedom to leave the computer behind after it has facilitated your programming. Lighting sequences can be stored in the aforementioned USB device, so you can show up at a performance and have lighting patterns ready to go, despite the fact that you just drove over your computer or simply left it in the office.

Breathing New Life into Your Lights

Compu Ware gives you the ability to make a spectacular light show, even with relatively simple DMX fixtures. If you start utilizing more fixtures with greater capabilities in combination with this DMX software, you'll come up with something quite remarkable.

Truth be told, I had become rather bored with my lighting effects. Since I don't use them all that often, I had actually considered unloading them on eBay and pocketing the cash. But after doing two weddings with this software and lighting I already owned, I totally changed my mind. While there is definitely a learning curve involved if you want to get the most out of DMX lighting in general and this software in particular, I was able to tap into my nerdy side and actually create some light shows that opened up fresh possibilities for my existing lighting gear. I had found creating light shows with traditional lighting controllers to be somewhat tedious, but this software really opened up my options and recharged my creative batteries. For that reason alone, this might be worth considering for anyone who has DMX lighting fixtures and wants to create dazzling shows.

Getting Techie

Included in the Compu Ware 04 package for both software versions (see below) are a CD-ROM, a USB/DMX interface module and a reference manual. Up to 512 DMX channels can be run per USB interface; to run more than 512 channels, an additional USB box must be used.

Compu Ware 04 can only be used with computers running Windows ME or XP. Other system requirements are as follows: 800 MHz, Pentium 3 processor or better; 250MB RAM; USB port; and 800 x 600 screen resolution or better. Minimum requirements to operate the 3D rendering feature are DirectX 8.1 and 16 MB of graphic memory.

Compu Ware 04 options with MSRP:

- Compu Club (basic version) - \$649.95
- Compu Pro (professional version) - \$1,299.95

**Elation Professional • 4295 Charter St.
Los Angeles, CA 90058
Tel: 323-582-3322 • 323-582-3108
www.elationlighting.com**

Stepping Up the Mega Mac Attack



Fidelity Media has announced the latest major upgrade to their Mac-based DJ software: MegaSeg 3.0. The release has over 100 improvements and new features, including: a massive revamping of the user interface for live mixing; a new dual-deck player view; expanded database fields; better iTunes and iPod integration; multi-select edit abilities; a new search engine; improved events programming and scheduling features; the ability to preview saved play lists and "cherry-pick" tracks into the master play list; Web-based remote control; an improved category browser; a new log browser; right-click support for list displays; and an all-over interface makeover that improves on the ease-of-use MegaSeg has been known for in the Mac-using Mobile DJ and radio communities. MegaSeg 3.0 supports all Apple systems running Mac OS X and a 500 MHz or faster processor.

"We are thrilled to release 3.0, as nearly every part of MegaSeg has been updated and enhanced," said Jason Cox, president and lead developer of Fidelity Media. "We listened carefully to our users' needs, and feel MegaSeg 3.0 will make them very happy."

MegaSeg 3.0 is available from Fidelity Media at www.megaseg.com for \$199. Previous version owners should check at the site for discounted upgrade pricing. Fidelity Media also released a free update to the current version of MegaSeg (2.7.4), which addresses an issue of displaying artist and album text when importing songs bought from the iTunes Music Store. The update is available to all users of MegaSeg 2.5 and higher.



UPDATING YOUR CALENDAR

To make your event planning even more efficient, the new release of DJCalendar (www.djcalendar.com), version 4.0, allows you to design your own data entry form to capture your clients' information. Its custom form designer provides you with the ability to create your own contracts, wedding forms, invoices, and receipts, while incorporating your own business logos. DJCalendar also has a unique, built-in e-mail program to broadcast your custom forms and contracts to your customers using your existing business e-mail address. Other essential features include envelope label printing, CDDB music recognition, multiple-user networking capability, a banking function, interaction with MS Word documents, and more.

In upcoming versions of DJCalendar, look for a variety of new plug-ins, including add-ons for faxing contracts directly from the software and secure credit card processing.

CUSTOMWARE AT YOUR SERVICE

Customware (www.cwarenet.com) has updated its flagship DJ business software package with Service Release 2 (SR2) for InfoManager3. This free update applies to all SR1 editions of InfoManager3 (Express, Standard, & Professional) and contains a number of updates and fixes. The company has also released



MusicManager 3.5, the latest upgrade to this music and media cataloging software. This update

provides several new features like seamless Internet database scanning of audio CDs, several new reports, a brand new Music Explorer, an online BPM (beats-per-minute) counter, and more.

The third release of InfoManager integrates hundreds of user-requested features from users worldwide. Look for new directions, like Web-based access and pocket versions of Customware products in the near future.

GET FOUND ONLINE

With all the Web sites out there today offering a listing in a directory, it's hard to know what sites to sign up for. If it's a free membership, that's one thing, but paying to be promoted on every site that has a directory of disc jockeys is out of the question. After trying out many DJ listing sites, and feeling like he had wasted hundreds of dollars on nothing, Ryan Bell decided to start his own. "Being totally sick of online advertising, I decided to create my own Web site just for weddings," says Bell. "It will include a disc jockey directory and will contract out online marketing professionals to really bring in some quality, DJ seeking traffic." You can find the site at www.ProDJFinder.com. The site is being promoted not only on the largest search engines, but also on online wedding planning sites, as well as in selected magazines and newsletters.

INTELLIGENT COUPONS ONLINE

With the release of Version 4.5, DJ Intelligence (www.djintelligence.com), the online software service-provider that allows DJs to add interactive tools to their Web sites, has added power to its Quote Generator feature. It now has the added functionality of promo codes—in essence, an e-coupon. DJs can give the code to prospective clients, who can use the code on the DJ's Web site to receive an automatic discount. Users can set up an unlimited number of unique promotions that correspond to a specific campaign. For example, let's say you are going to do a bridal show this winter. You can set up a promotion called "Winter Bridal Show" with a promo code of "WBS1214" offering a discount of \$50 (or whatever value you decide). When you meet with prospective clients at the bridal show, you can jot the code on the back of your business card and tell them to go to your Web site to receive a special bridal show discount. Not only will this drive clients directly to your site, but also help you track the source of Web site inquiries.

Other ideas include giving codes to current customers or photographers and other vendors providing discounts for their referrals.

DJ Intelligence offers a series of directly installed, interactive applications, all customized to fit your site's appearance. Over a dozen tools are included with the annual subscription service, including an availability checker, an online music search and request system, event planning forms, satisfaction surveys, a price quote generator, and a lot more.

PRO SOUNDTM

AND STAGE LIGHTING[®]

The Pro Audio, DJ Gear and Lighting Experts

FREE FREIGHT
on orders over \$299
Shop www.pssl.com
for details.



only **\$399⁹⁹**

\$100

Denon DN-S1000 Table Top CD/MP3 Player

A great price and packed with revolutionary Denon features like "next track auto crossfade" for smooth and easy transitions.



\$299

Martin Mania Lighting Pak

Complete light show with cutting-edge fixtures, fogger and more.

only **\$499⁹⁹**



only **\$119⁹⁹**

\$40

Behringer DFX-69 Tweakalizer

Desktop DJ effects unit brings your mixes to life with six simultaneous functions, scratching, BPM counter and more.



only **\$79⁹⁹**

\$42

Numark WS-32 Wireless Mic

Professional performances start with wireless freedom. Cut the cord for less.



**Call Today
For Your Free
Catalog!**

Get **10% OFF**
everything!



Low prices guaranteed!
Always buy with confidence. If you find a lower price, we'll beat it.



Free trial!
If you aren't completely satisfied with your purchase, simply return it to us within 45 days—hassle free.

Shop online 24/7 www.pssl.com

Visit www.pssl.com NOW to enter!
FREE Gear Give Away
No Purchase Required.

800.303.6577
Español 888.241.8900

FEATURE



How to Dress Your Gear For Success

Remember that **you're going to want the gear that you use most at a performance to be at a comfortable working level**, so figure this into the equation.

Your gear is sending secret messages to your audience—will they be good or bad?

By Anthony B. Barthel

It's the oldest saying in the book, but there is a lot of truth to the adage "you don't get a second chance to make a first impression." When guests at an event walk in and see what they perceive as a professional sound system, they are going to get the notion that the performer matches that initial impression. But if you leave a jumbled collection of wires and gear on a table, without saying a word, you're suggesting that they are about to experience a less-than-professional performance.

Gear, in and of itself, cannot necessarily add to your performance, but the appearance of disorganization or a second-rate presentation can definitely cloud guests' minds, leading them to think that they're getting something less than the best. So what are you going to do?

Repackage Your Merchandise

With a few simple steps, you can significantly improve the appearance of your sound system and probably save yourself quite a bit of time in set-up.

The first and most obvious thing you can do is put your main sound gear into a case, if you haven't already. A myriad of manufacturers have cases of all sorts to house your equipment, giving it a neat and tidy appearance and also eliminating time spent on putting it all together before

each performance.

For those who don't know, almost all professional equipment is measured in the number of rack spaces it takes to house that gear. The dual player component of a professional CD player takes up two rack spaces, in most cases. Mixers run the gamut from one rack space for the most basic utility models, up to 10 or more for full-featured DJ units.

When purchasing a case to house your gear, make an evaluation of how many rack spaces your system takes and buy accordingly. Remember that you're going to want the gear that you use most at a performance to be at a comfortable working level, so figure this into the equation. You might plan to have the case on a banquet table, but some DJs have enough gear to warrant a stack of cases that place their main mixer and control unit for their music source (CD deck, computer, etc.) at a comfortable height.

Another option is to use a stand to place your gear at just the right height. There are several styles available: folding stands made of the same carpeted wood as many cases and foldable, X-shaped stands, like the ones used by keyboardists and other musicians.

Carpeted wooden stands can be a good choice because they typically have a shelf built in and many come with a handle, which makes them convenient

to move. You can add to the practicality of these units by heading to a local home improvement store and buying garage door bumpers. They are just thick enough to run cables through and also protect the carpeting. They also provide a small degree of shock protection.

Tale of the Tape

From your main sound system, your cables have to run to your speakers—this is where "dressing up your gear, tip #2" comes in. That same local home improvement store will likely sell what are called anti-fatigue mats. These are designed for kitchens or other areas where employees are standing for long periods of time. Professional entertainers can use them for two purposes: keeping our feet fresh and also helping to corral the cables that are part of our lives.

From the edge of this anti-fatigue mat, the cables can run out to your speakers. To significantly reduce the chances of guest injury, DJs have usually resorted to duct tape. Duct tape is certainly the force



that holds the universe together, but its silvery appearance does nothing for our image.

Consider gaffer's tape as an alternative. It comes in a number of widths, and you can save a great deal of time buying tape wide enough to cover all your cords in one pass. There is also a variation on gaffer's tape called cable pass tape. This tape has adhesive on the outside edges and none in the middle, thus keeping your valuable cables free of gook. In addition to its width, these different varieties of gaffer's tape have the advantage of not leaving residue on surfaces, so you won't hear complaints about your tape peeling up the finish on wooden floors or ruining carpet.

Beautiful Music

What about your music? In the earlier days of our profession, DJs stored records in milk crates that were, uh, borrowed from the local dairy. Today, there are many more options. For storing and organizing the ubiquitous CDs that mobiles use, one of my favorite options is to use categorically sorted binders.

I keep them in a library-style arrangement with the binders facing me and with labels placed on the binders. If I'm looking for the latest hits, I simply grab the appropriate binder, where I have them sorted by release date. A nice side-benefit of storing your music in this manner is that you can flip through the binders at the end of the evening to make sure everything's back where it belongs.

Miscellaneous Solutions

For cables that your guests might see there are several options. You can use Velcro® cable ties, which are available through most major DJ retailers. Another way to make cables look neat is enclose them in cable guides, which are available at major home audio retailers. These help you create neat "snakes" out of multiple audio cables, keeping them protected and also looking great.

If your equipment is all neatly packed into a case, it will be slightly more difficult to reach the back of the gear. So, what do you do when the videographer or a live musician at a performance wants to tie in to your system? My solution is to run cables from the back of the system to the front, giving me immediate access to an open channel on the mixer without ever having to open up the case. Bring connectors to adapt to other equipment and you will be a star in the eyes of your fellow event professionals.

These are just a few ideas for repackaging your gear in aesthetically pleasing ways. Hopefully this information will help you match the appearance of your tools to the stellar levels of your personal performance. •

You've Got the Look

Some DJs prefer a simple,

good-looking rack as a solution for both transporting and "dressing" their gear during performances. Obviously, this is the most efficient way to make your setup both mobile and attractive. With all those cables that need to be hidden from sight, many jocks opt for an additional wall of separation in the form of a DJ booth façade. You can go with a plain approach or add some flash to the facade with rope lighting or fiber optics. Most case companies carry a variety of DJ façade options. A number of them also have some other unique options for supporting your gear in style, such as special tables or stands. Check out the following...

Façades

GRUNDORF CORP.

www.grundorf.com

ODYSSEY INNOVATIVE DESIGNS

www.odysseygear.com

Also check out the stylish, silver truss Odyssey DJ Table (model ATT)

SHOWCASE PRESENTATIONS

www.showcasepresentations.com

Built-in rope lighting

TOP TONE MFG, INC.

www.toptonemfg.com

Keyboard-style Stands

HERCULES STANDS

www.herculesstands.com

MUSIC INDUSTRIES CORP

www.musicindustries.com

ON-STAGE STANDS

www.onstagestands.com

ULTIMATE SUPPORT SYSTEMS

www.ultimatesupport.com

Other Cool Options

COLORADO SOUND 'N LIGHT www.csnl.com

Supertable—combo gear-mover/performance table

DJ SKIRTS www.djskirts.com

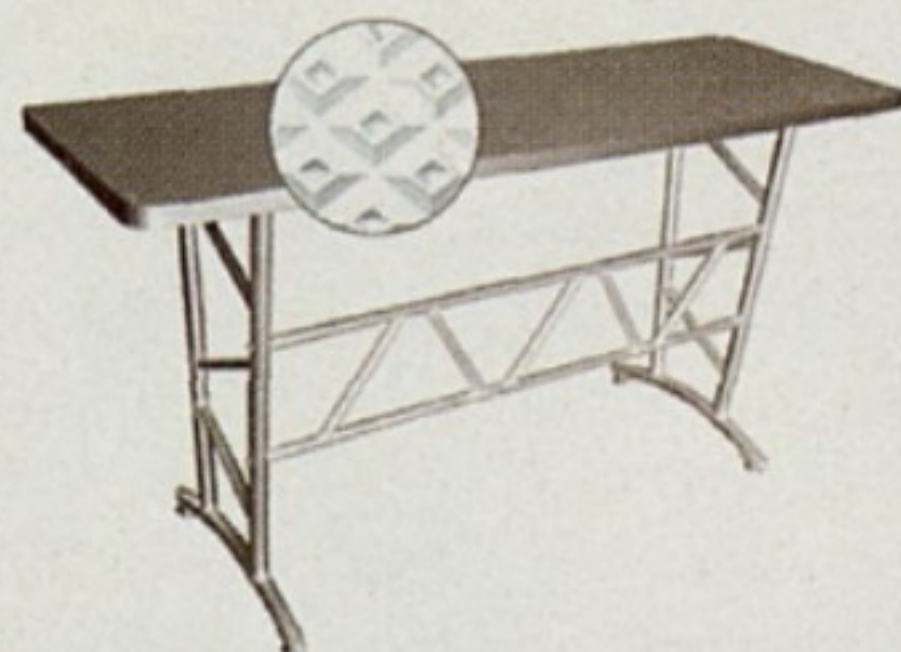
Covers for your speaker stands

PROWOOD PRODUCTS www.prowoodproducts.com

Unique, large booth/stage setups

UNITEC PRODUCTS www.unitecproducts.com

"Lid leg" coffin case—lids create sleek legs for table



Designed by DJs. For DJs.

- music
- video
- gear

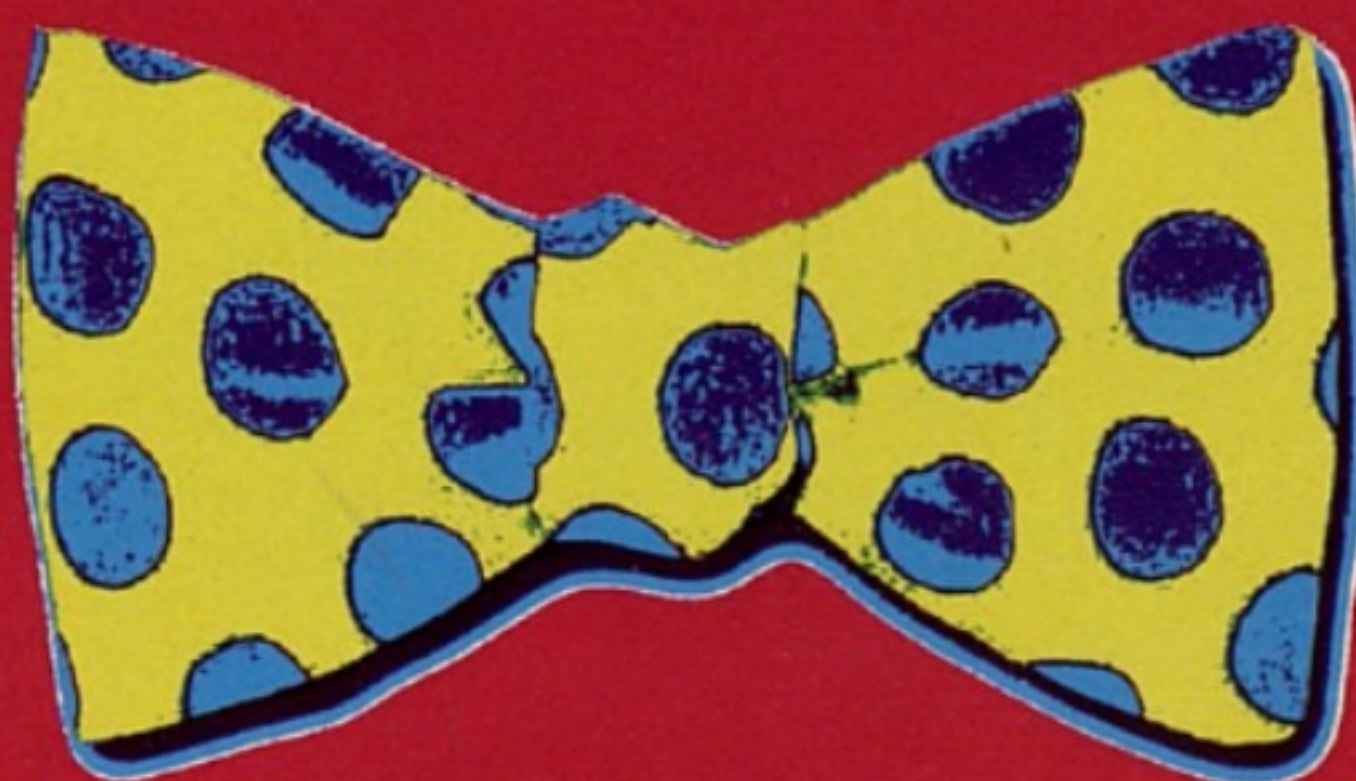
**PROMO
ONLY®**

Redefining Promotional
Music Since 1992

Started in 1992 by djs, Promo Only is the industry's complete source for DJs. We know what djs need, because we are djs. High quality CDs and DVDs filled with the music you need now, high-end equipment, unbeatable customer service, and a staff here for you. Call us today to talk to one of our music consultants and build your music library the right way, the first time, with Promo Only.

407-331-3600
www.promoonly.com

(This service is for professionals only, you must meet qualification requirements, not available to the general public.)



Looking Your Best

Traditional concepts see slight alterations when it comes to professional appearance

By Dan Walsh

Basics

It may seem like a no-brainer: a Mobile DJ wears a tux—end of story. Actually, though, DJs who strive to present themselves in the most professional manner don't always have to put on the old penguin suit. One key to DJ fashion success is knowing who you are as a performer. Another is knowing what your clients expect well before you walk into the event site.

"Unless the clients tell me otherwise, a tuxedo is always the dress code for me," states Ray Martinez (RayMar Productions, Anaheim, California), summing up the generally accepted approach. Common sense dictates that looking one's best involves "dressing up." The tuxedo is the traditional choice for apparel that exceeds all other levels of everyday clothing. For milestones like weddings, it's logical to dress according to the importance of

the event. "Someone once said you should be as well dressed as the best-dressed individual at an event," reports Tony Barthel of Sounds Like Fun in El Segundo, California.

Gone, however, are the days when the basic black and white outfit was the only acceptable choice for looking good. Variations on the theme abound, with a wide variety of fashionable alternatives available to suit your style. You may not even need to wear a tux. Most of the DJs surveyed for this article agree with Mike Ficher (Dance Express, Bend, Oregon): "For weddings, I offer tuxedo, semi-formal, or suit and tie. To maintain high

Looking the part enhances credibility, displays professionalism, and supports an impression that the DJ is tuned for success.

professional standards, I will not dress less than a suit and tie."

"During the consultation I ask what the proper attire for their event would be," says Tony Alonso from A Premier Entertainment in Winter Haven, Florida. "For 90% of our events we come out in formal wear."

An alternative view comes from Mark Johnson of New Monmouth, New Jersey. "If I'm doing a wedding, it's dress slacks, a dress shirt and a music-themed tie...Nobody confuses me with the groom." This method of putting the spotlight on the event's most important people—the bride and groom, in the case of a wedding—fits Johnson's particular market niche. "There's a whole audience that expects tuxedos and the whole image thing," he explains, "I just don't cater to it, as there are dozens of DJs in my area that already do..." The lesson here: know what your clients expect of you.

Expectations vs. Personal Image

For DJs working in the club and scratch realms, fashion is a totally different animal. The motto "expect the unexpected" sums up the creative freedom that these DJs have when it comes to fashion. Yet, however wild some underground fashions may seem to the general public, there is still an expectation placed on these DJs to fit in with the clothing styles associated with their particular genres.

The expectations placed on Mobile DJs are more restrictive in many ways, but there is still room for personal expression. In fact, some DJs have found ways to create signature styles that make a personal statement without pushing the bounds of appropriate dress too far. American Disc Jockey Association vice president DJ Dr. Drax, known for his distinctive suits (usually in bright colors with long tails) exemplifies this approach: "...I use it to develop a 'branding' of sorts," says Drax. "It is a way to differentiate me from others, to create a performance image or style that is unique..." Offering another possibility, Barthel says, "For gigs, though, it's about sending a message, so I wear clothing that says who I am without being too flashy. Tux pants, a vest with music notes on it, and a black shirt. (Photographers have told me this mostly-black ensemble is very easy to retouch out of photos.)"

Ultimately, the most important thing is that the DJ and client are "on the same page" about attire. Of course, sometimes that can be a very

different page. Alonso describes an exceptional event: "I once did a beach wedding where they wanted a tux jacket, tux pants, flip flops, no socks, white button up shirt, not tucked in, and baseball cap. I absolutely loved it!"

Walk on the Wild Side

Sometimes, what's expected is...wildness! For DJs who offer any kind of themed entertainment, appropriate dress can run the gamut from popping on a cowboy hat for a line dance session to donning a full costume.

When considering putting on a themed event, it makes sense to dive in and give the audience the full effect. Expressing the importance of playing your role to the fullest in each particular gig, Ficher says, "Since I perform at many theme-oriented events (disco parties, '50s/'60s sock hops, swing events), theme attire is standard and adds to the tone of the event. If I look the part, it increases my credibility when I venture to the floor to perform or teach a dance or conduct a raffle."

"Wardrobe completely matches the theme," echoes Dr. Drax. He observes succinctly: "A simple hat rarely really connects."

Money Matters?

What about the cost? Costuming obviously means extra expense. Art Bradlee, president of the Global Mobile Entertainers Association and an experienced multi-op owner, weighs the extra service versus the cost this way: "We'll be anything they want us to be...we'll get involved as much as the client wishes. Usually the up-charge will be the cost of costume, plus \$75 to \$100."

The area of costuming offers an opportunity for barter, as well. Mike Starnes of Arlington, Texas is always on the lookout for ways to minimize cash outlay and maximize future bookings. He says, "We typically secure hats and caps from local sources that exchange referrals with DJ services."

Ray Martinez makes some other sensible points about the ultimate value versus the extra cost of costuming: "If I actually had to go out and spend a ton of money then maybe I would consider charging them a premium. Again, we are professional entertainers. We can actually write off our attire. We must look the part and when we do that's when we get paid accordingly."

By the way, when asked if they charge extra for simply wearing a tux, all the DJs

interviewed responded with a resounding "No!" Martinez sums up the general feeling when he says, "Absolutely not. You should never charge your client for looking your best."

On Your Shoulders

In the end, it is always up to you to make sure your appearance matches the event. "A totally negative affect would not be unreasonable if DJ attire is below expectations," declares Bradlee, "but then again, the issue of dress should be discussed in advance of event. If the client forgets to bring the subject up, the DJ should make sure that he/she clearly defines what is expected. If that's not done and the client is disappointed, it is the fault of the DJ!"

Attire is ultimately just one more tool that a DJ needs to use skillfully. "Each event offers a DJ an opportunity to play a unique role," reflects Ficher. "Looking the part enhances credibility, displays professionalism, and supports an impression that the DJ is tuned for success. In motion pictures and in theater productions, all the players are dressed appropriately for their part. A DJ should be no different."•

DJ Attire Suppliers

AFTER HOURS FORMALWEAR

www.afterhours.com

AMERICAN COMMODORE TUXEDO

www.actux.com

CHEAPTUX.COM

www.cheaptux.com

DJ WEARHOUSE

800-522-4338

GINGISS FORMAL WEAR

www.gingiss.com

MEN'S WEARHOUSE

www.menswearhouse.com

STAGE SHIRTZ

www.stageshirtz.com

OVERSTAYING My Welcome?

By Mark Johnson

(Part 1 of 2)

I think I just performed at my last school dance. I've often said that I would hang up my turntables and CD players when being a Mobile DJ wasn't fun anymore. I never thought that day would come...but I think it just did—at least for one type of gig.

Lately It Occurs to Me...

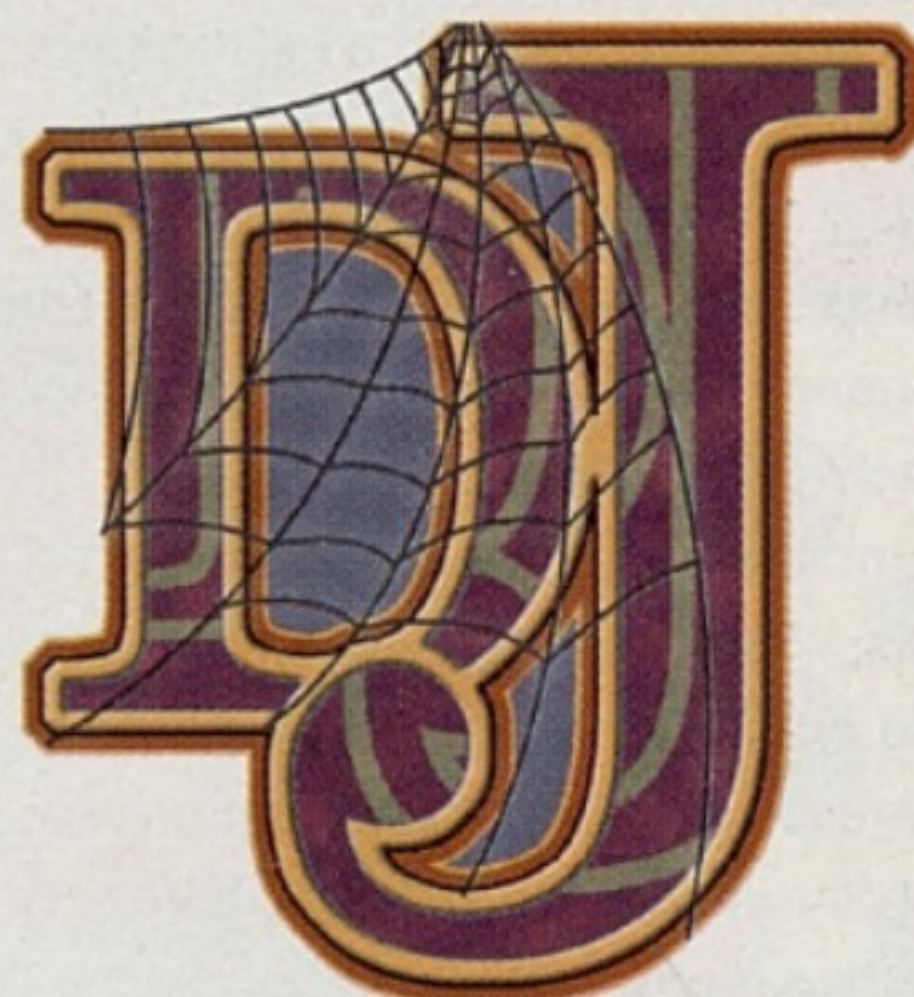
I've enjoyed playing for many, many school dances over the years. It was my preferred target event, as I could create and work a mailing list of schools in my area and it would not interfere with any weddings or other weekend parties. I had a pretty up-to-date "who's who" of all the school names, advisors and musical preferences for all the schools in a 30-mile radius. I kept it pretty current with mailings in September and February as well as follow-up phone calls.

Granted, as I got older it became clear that the kids were remaining the same age. Thus, what was a small age gap got larger and larger over the years. For a while, I could circumvent this age difference by keeping current with today's hit music, watching a little MTV, getting request lists before the dance, and listening to their radio stations during the week prior to the dance. Then, within the last year it became very obvious that I was overstaying my welcome.

So, what's the big deal? I'm 46 years old but have often been mistaken for 35. I don't have gray hair yet, so that's a blessing. I don't look cool by any standards but I've always depended on putting the music first and anything of a personal image behind the scenes. You wouldn't confuse me with Justin Timberlake.

I've provided a decent light show to go with my reasonably punchy sound system, so I don't think it's a technical problem. I never said anything condescending or corny on the mic either. I just announced the songs or other information, or solicited requests.

I finally fell out of touch with the music. I'm starting to understand what was going on when Elvis was shaking his hips or the Beatles their "long" hair. Clearly a line was being drawn between the kids



*How old is too old
when it comes to
DJing youth dances?
Or is it all attitude?*

and the adults. As an adult, I've managed to think like a kid, at least musically. Until recently, when speaking with young people, the groups and artists were familiar and I knew what their music was like.

...What a Long, Strange Trip It's Been

My last school dance was at a school where I had played many times over the years. I felt really connected with this school, always preparing early with the right music (20% urban population with 80% urban music) and I had developed a very high confidence factor. It was so coherent that as I was cueing up the next song, some kids would come up and ask for it. You can't be any more synchronized than that.

This particular dance provided a rude awakening. I did my usual preparation and song acquisition and felt pretty prepared. I printed out

the different *Billboard* lists and had the kids mail me a request list. It seemed a little funny that a good portion of the songs on the request list weren't on the *Billboard* pages (Pop or R&B, that is—I wouldn't expect any from the Adult Contemporary, Albums Tracks or Country charts). But I begged, borrowed and stole to get as many of these songs, so as to increase my confidence factor. Still, at the dance, I got blindsided by many songs that I never heard of.

Surely over the years I've had situations where I missed an obvious hit. I keep a log of all the songs I didn't have at any dance and sometimes review them later to see if the songs were a flash in the pan or my first brush with a mega-hit. It runs about 50/50 with these initially unknown songs.

I took my missed list from the last school gig and tried to find the songs on the current *Billboard* lists and barely found one. Knowing that *Billboard* is a little generic and that many Top 20 songs remain in place for at least 4-5 months, I still didn't find the majority of them. Also, as I read the current *Billboard* lists, they revealed a whole new set of songs that was strange to me.

Am I getting lazy? Am I not paying enough attention to today's hit radio music? Should I be watching MTV 24/7? Should I expand to include viewing BET in my spare time? Am I trying to be the

contemporary DJ that I used to be? Is it all my fault for dropping the ball or are there other factors?

Dance Tune Drought

One other factor could be the ebb and flow of contemporary hit music (CHM) as it pertains to Mobile DJs. Months pass when CHM is stagnant—full of listening music instead of dancing music. You don't want to depend on past CHM dance songs ("Mambo #5," "Gettin' Jiggy With It" or Eminem's fun songs) as you could come across as being lame and the kids would lock you up in the closet with grandpa.

Today's CHM appears, at least to me, to be a long drought of listening music with barely a danceable current hit. I'm not talking about the dance music genre; I'm talking about danceable songs in the pop Top 40. As I write this, the most promising song is Outkast's "Hey Ya." Great song, but it can't support a three-hour school dance.

Speaking of dancing, it appears that what now passes for "dancing" is just an imitation of the over-choreographed moves on the music videos. Just another example of the generation gap, I guess.

A few years ago there was a car commercial announcing that the new line was "not your father's Oldsmobile." Perhaps I'm becoming older in my lack of patience for things younger. Like Elvis and the Beatles before us, these generational gaps are

inevitable. At least the music of these icons was significant enough to stand the test of time. I can't imagine an oldies station playing Beyoncé in 2025.

Forever Young

Some schools allow students to be the DJs. That's good and bad on a few levels. It's good, in that the DJ will be very in tune with the students' music. A student DJ can also dress like his or her peers and make them comfortable by acting like them—generally appearing very cool. But it's bad, in that most students aren't tolerant of other student's musical preferences if they don't fit with their own. Also, a student cannot be as responsible as an adult regarding music and behavior.

Maybe I should endeavor to hire a student to be my MC/Program Director for school dances. I may enlist my 16-year-old son's musical input. But as a boy, he's more into Blink 182 than Beyoncé and the punk rock stuff doesn't carry a school dance like the hip-hop or dance music does.

Am I finished with school dances or is this just a funk I am in? I've certainly enjoyed youth events over the years. Maybe my time has come. We'll see. •

Tune in next time for Part Two...

E-Z Fold Portable Projection Screens from The Screen Works!



- E-Z no-tools assembly
- Lightweight, with portable case
- Front & rear projection surfaces
- Multiple sizes for any type of gig
- Custom sizes & trim kits available

Ideal for dances, receptions, parties, special events, concert events, & road shows.



THE SCREEN WORKS

Call 800.294.8111
davidh@thescreenworks.com
www.thescreenworks.com

BIND & PROTECT FIND & ORGANIZE DJs! KJs! VJs!

Disk-Store provides a heavy-duty, easy-to-use, cost-effective storage solution for your essential CD compilations, MP3 disks, CD+Gs, DVDs, software and more...

FITS STANDARD 3-RING BINDERS
Stores up to 4 CDs or 2 DVDs per page, including liner notes.

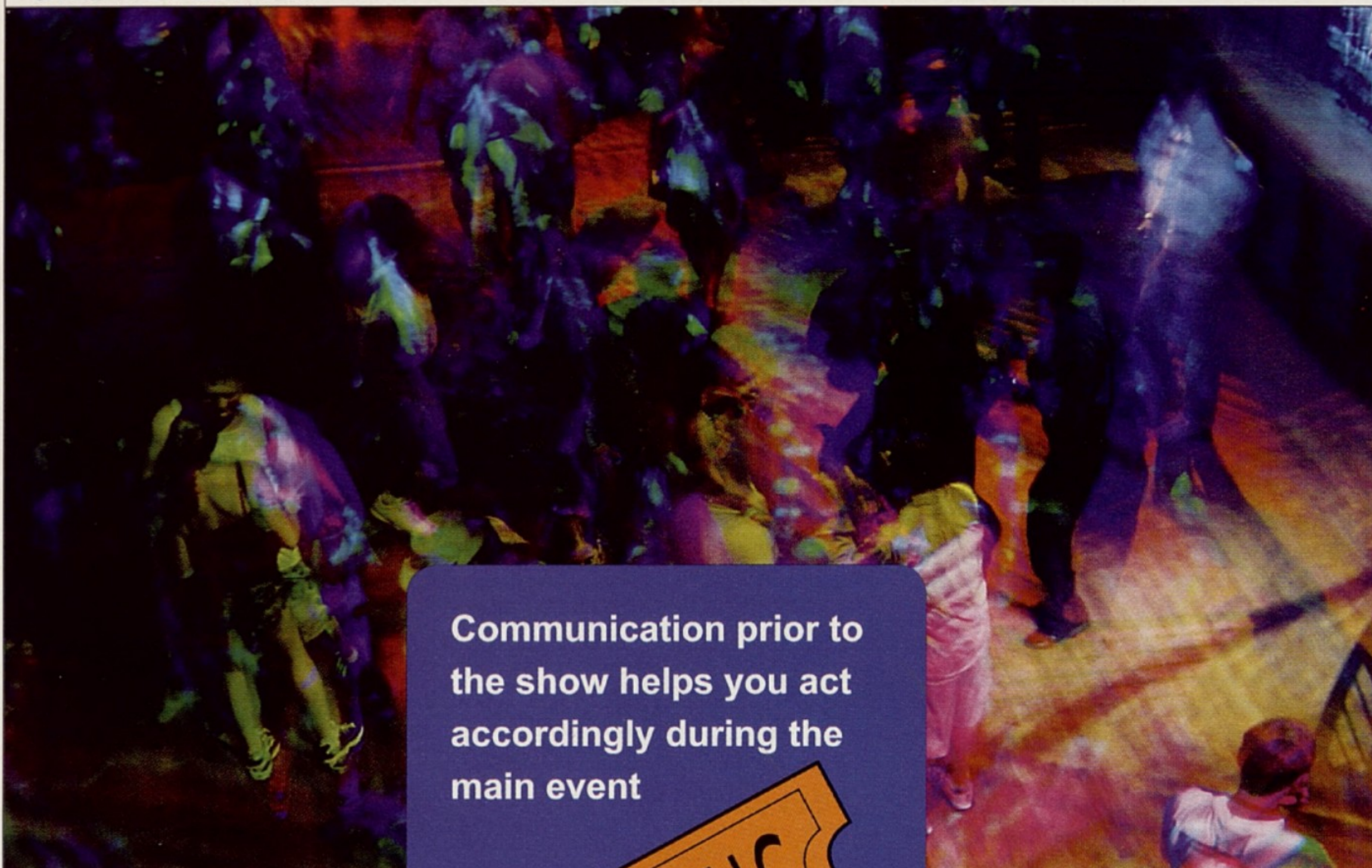
TO ORDER
Call Toll Free 800-242-5656 or
610-278-7550 - FAX: 610-278-7552
SHOP ONLINE: www.disk-store.com



- Find discs fast
- Reduce clutter
- Professionalize your presentation

100% Guaranteed
Made in the USA

- Long-lasting 7.5-MIL. VINYL pockets protect your disks
- Special NO-STICK design • Security strips hold your disks tightly
- Special inserts hold software CD-ROMs along with manuals



Communication prior to the show helps you act accordingly during the main event

If Sherman or Marty McFly were to hop into Mr. Peabody's Wayback Machine or Doc Brown's DeLorean and venture to a wedding reception, corporate event or family celebration in the late 1970s, the two time-traveling adventurers would probably not recognize the mobile disc jockey.

"Where's the interaction!?" Sherman might exclaim.

"Does he speak?" Marty might wonder.

"Does he play any games?" Sherman might inquire.

While the delivery of music may have been a bit more complex than simply pushing a few buttons, the role of the disc jockey in the infancy of this profession was more straightforward. Roll in your equipment, set up your turntables or cassette players and fire up some great tunes. Not much else was expected or demanded. The presence of an on-site programmer able to respond to requests and replicate—or better yet

create—great mixes or construct outstanding dance sets was the novelty.

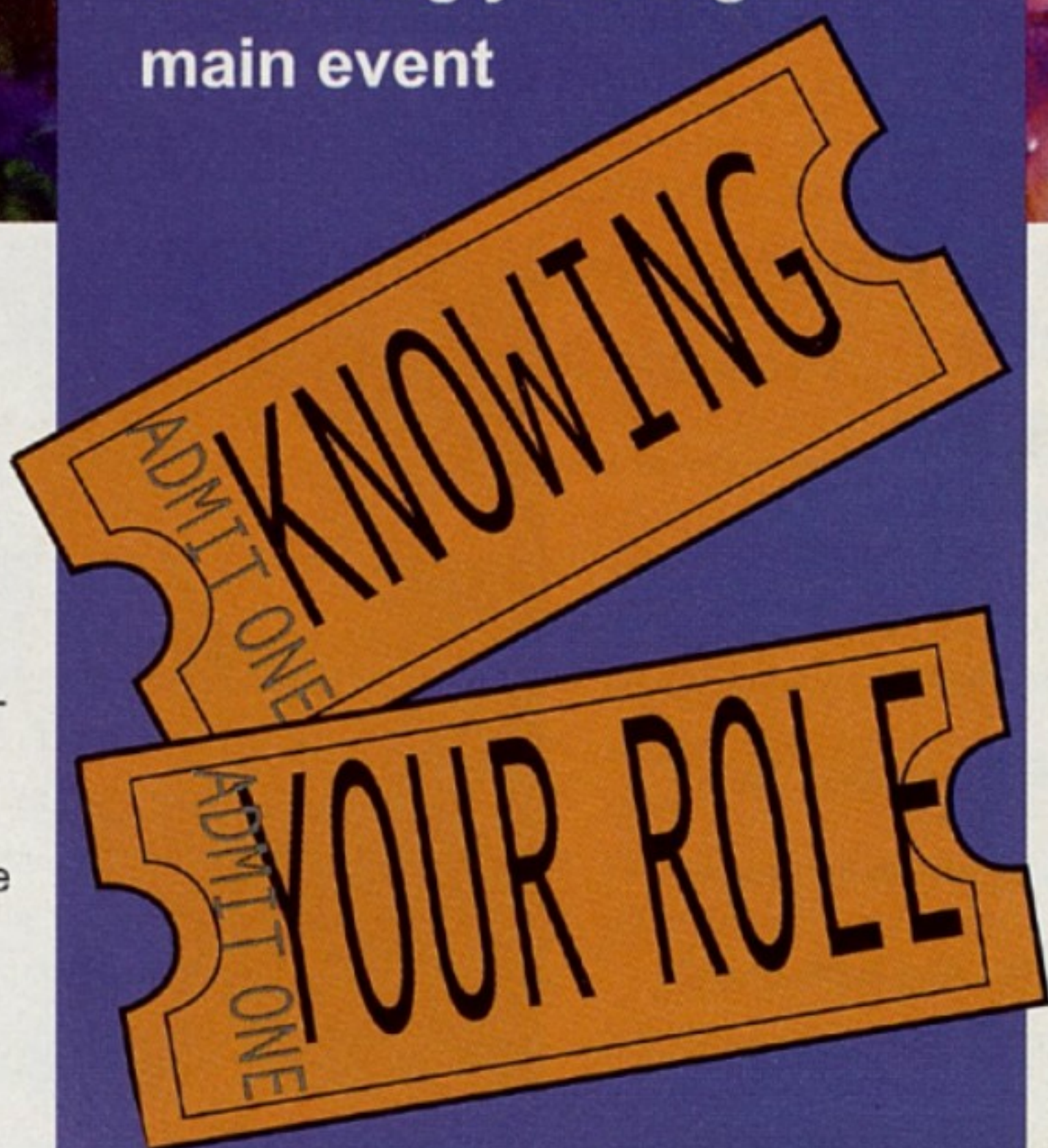
Back to the Future

Returning to the present, Sherman or Marty would see a significant evolution. Yes, some jocks still cling to their status as human jukeboxes, and a market exists for those services in many areas. But the expectations and demands of clients, the relentless advance of technology—producing wireless microphones, lighter and more powerful equipment and digital music delivery—and the desire of many jocks to expand their revenue sources, as well as satisfy their creative outlets, has rendered

the static mobile jock a vanishing breed.

Comic, dancer, dance instructor, game show host, engineer, interactive guru, emcee...with those expanded expectations of what a DJ can do, plus the variety of events we now service, having a clear understanding of our role has become more important than ever in assuring the success of an event.

Unlike those past events viewed by Sherman and Marty,



By Mike Ficher

increasingly, the quality of our music selections is not the sole determining factor in the perception of DJ success.

Turn the Spotlight

In the new world of the mobile entertainer, not every event requires us to be the star, the highly visible presence drawing the spotlight to the stage. In fact, many events require skills that vary greatly from that of a music programmer. My own diverse event play list during the last several months offers a peak into the evolving "vaudevillian" direction of the profession.

Recently, I provided engineering support at an auction/fundraiser. Didn't say a word over a microphone, didn't lead a game, didn't play any dance music, didn't teach a dance. But, through the judicious employment of drops (drum rolls, applause, rim shots, "Final Jeopardy" music, tunes during transitions), a suitable selection of background jazz and pop instrumentals during the silent auction period, and a keen awareness of the speaker's microphone needs and habits, I was able to contribute to the success of the event. My role was to make the speaker and her organization look good, help enhance the auction experience for the attendees and, more importantly, support the fundraising effort. The organizers want to book me for next year's event.

Are You Ready?

At the Deschutes County Fair this summer, I served as an emcee at a "family fun zone" that was sponsored by a couple of prominent local corporate businesses. After helping lead five activities during a five-hour period, the coordinator indicated I would be welcome next year in the same role and for more shifts.

Preparation served me well in enhancing my contribution to the fun. I had visited the fair the previous evening, scouted the area, learned about the specific activities scheduled and gained knowledge on the fair and activity sponsors.

With the limbo on the agenda, on my own (although they indicated everything needed would be supplied!), I brought a couple of flexible, plastic rollout bars (much safer than the broom handles provided), a nine-minute limbo music mix (they did not have limbo music), notes and musical beds for the games. Arriving about 30 minutes before my scheduled shift start, I learned the appropriate designation for the family fun zone, the coordinator's goals for the event and the promotional requests for the sponsors and other fair activities. The input, combined with energy, enthusiasm and professionalism, facilitated a polished performance, heavy on promotion and sponsor acknowledgement.



Although I am teaching a dance, I am really not in the role of a dance instructor. I am merely employing dance as a vehicle to engage and entertain.

Dance to the Music

On several occasions, I've entertained at events by teaching simple and fun line and/or partner dances, usually working with a band or other entertainer. Without the benefit of a cocktail or dinner period or longer event participation to get a feel for the crowd, I've often needed to establish an instant rapport with the crowd—to hit them fast with my "A" stuff.

When following other entertainers, I always acknowledge them with a testimonial designed to elicit applause for their efforts. Then, I quickly introduce myself and/or my partner and invite everyone to join us on the dance floor, emphasizing the simplicity and fun of the segment.

Although I am teaching a dance, I am really not in the role of a dance instructor. I am merely employing dance as a vehicle to engage and entertain. Whether they "get" the dance is not really critical. If we spur interaction, coerce a few reluctant attendees to the floor, create a buzz on the floor and, most importantly, "leave 'em with a smile," we have optimized our opportunity.

Now Hear This

Success in these varied environments with numerous personas starts with the customer. "I think first understanding your role comes from proper communication with your clients," notes David Van Enger of Music in Motion in Sacramento, California, who provides services for the River Cats minor league baseball team and the Kings NBA club, in addition to his mobile clients. "You should always take an open/observational approach to every event. Your role *in* and *for* their event is, for the most part, established by your clients."

Even with all the fancy new tools available to jocks (karaoke, game shows, video, party favors), the heart of the presentation is still the entertainer and the focus is the role we need to assume to succeed.

"One thing is for sure: The more the guests see you involved the more they are going to feel you are responsible for either the success or failure of that event," said Van Enger. "Don't just lollygag it. Either do it right or don't do it at all." Even Sherman or Marty McFly—regardless of the time period they might find themselves in—would both understand that role. •

"Big Fat Greek Wedding"

Success for Chicago DJ

By Chuck Shriver



"Nice Greek girls are expected to do three things: Marry Greek boys, make Greek babies and feed everyone until the day we die."

— Toula Portokalos, from *My Big Fat Greek Wedding*

The surprise smash comedy film, *My Big Fat Greek Wedding* is a fictional story about the trials and tribulations of a girl from a very traditional Greek family falling in love with—and marrying—someone who is not of Greek heritage. Written by Nia Vardalos, a woman of Greek ancestry (who also stars in the film as Toula Portokalos), the plot depicts the struggles of a Greek woman who tries to get her family to accept her non-Greek fiancé, while at the same time coming to terms with her own cultural identity. Her story provides lots of laughs while at the same time painting a poignant portrait of her battle to meld old and new.

The traditional Greek wedding that takes place in the story may be fictional, but it is very much based on fact. Like many ethnic groups, the Greeks love their traditions and try hard to maintain them in today's homogenized world.

That *My Big Fat Greek Wedding* is set in Chicago is not coincidental. The third largest Greek population in the world—an estimated 400,000—resides in the Chicago area. So maybe it's not surprising that one of the busiest DJ companies in the Chicago area is comprised of DJs with Greek ancestry who speak both Greek and English fluently and are well versed in Greek culture.

Don't Forget the Baklava

Gastronomic traditions are still a "must" at most Greek weddings. John Marcopulos describes the delights: "An egg soup, called avgolemono, must be served and the salad must contain feta cheese and Kalamata olives and sardines...the biggest tradition at Greek weddings is the dessert table. It is always piled high with traditional Greek sweets such as baklava, galaktobouriko, melomakarona, kourambiethes, koulourakia, diples, and much, much more."

Winning Combinations

John Marcopulos and George Samiotakis are the principals in DJ's Inc./Alpha Tunes. "Our strength is that we are of Greek heritage and have grown up immersed in Greek culture, but we are able to take a Greek wedding celebration and weave in things that are traditionally American in a sensitive way that makes the most traditional of Greeks happy and still provides an enjoyable evening for second and third generation Greek-Americans," explains Marcopulos.

Marcopulos, who is also national sales manager for Bag End Loudspeaker Systems, began working as a DJ while interning at a radio station in Tampa, Florida. "A woman at the radio station asked me if I did weddings," he recalls. "I said, 'Yes,' and from that got referrals and I was on the way." When he was offered a job at a Chicago area radio station, Marcopulos moved back to the area where he grew up and continued DJing for weddings as well. While looking for turntable needles in a music store, he was introduced to George Samiotakis of Alpha Tunes,



who provided entertainment at Greek wedding receptions. "We started talking," Marcopulos remembers, "and decided we should pool our talents."

The ability to combine Greek and American wedding traditions into wedding reception entertainment has made their company one of the busiest in the area. As if to underscore the point, Marcopulos and Samiotakis were hired by Sam Vardalos, the uncle of *My Big Fat Greek Wedding* star Nia Vardalos, to perform their magic at two of Nia's cousins' weddings, one in November 2004 and another coming

up in September of 2005. "We feel honored to be asked to be the main entertainment at both functions," Marcopulos reported.

High-quality sound is important to the success of each DJ's Inc./Alpha Tunes gig. In fact, Marcopulos's dedication to excellent audio brought about his position with leading speaker manufacturer, Bag End. "I wanted to add some more speakers to our inventory and visited the factory in Barrington," he says. "I spoke with Jim Wischmeyer (president of Bag End) and I guess my enthusiasm for the product and my sales experience impressed him—a short time later he offered me the position of sales manager for the company. I jumped at the chance to combine my two great passions."

Opa! The Greek Way of Celebrating

Marcopulos describes what sets Greek weddings apart from American weddings:

"In an American wedding, typically after the ceremony at the church, the wedding party and guests move to the reception site. After the cocktail hour, we do the formalities: introductions, prayers, speeches—and then dinner is served. After dinner, the bride and groom share their first dance together, followed by the father of the bride and his daughter, the mother of the groom and her son, and finally a slow song for the entire bridal party. Once those dances are completed, then the floor opens for everyone to dance.



"At Greek weddings, the bridal party is typically twice the size of an American one. Instead of five to seven couples, a Greek wedding party can consist of 10 or more couples. In addition to the usual best man, there is a Koumbaro, a Koumbara, or both. The Koumbaro is a male spiritual sponsor; the Koumbara a female spiritual sponsor.

"At the reception, introductions and speeches are made, in both Greek and English, before dinner. The first song that is played at the start of the wedding dinner is a traditional Greek song called 'Simera Gamos Ginete' ('Today a Wedding Is Happening'). During dinner, Greek instrumental and American music is played.

"After dinner, the bride and groom share their first dance together as husband and wife, and then the bride and her father share a dance, followed by the groom's mother and her son—just like at an American wedding. At this point, a very traditional Greek song is played called: 'Orea Pouna E Niphee Mas' ('How Beautiful Our Bride Is'). As it is played, the entire bridal party forms a large half circle on the dance floor and the bride leads the dance. We ask the guests, in both Greek

and English, for a round of applause to honor the bride on her wedding day. As she is dancing around the floor, relatives and friends of the family come up to the bride with hands full of dollar bills—sometimes 10s, 20s and occasionally even 50s—and toss the bills high in the air so they shower down on the bride. There can be many hundreds of dollars on the floor at the end of the song, depending on the size of the wedding. After the bride makes a full turn around the dance floor, the groom dances a full turn around the floor and more money is thrown. After the Koumbara, Koumbaro, parents and bridal party dances, even more money is showered on the new couple."

Maintaining Musical Traditions

After all the described festivities, dancing continues, to traditional styles of Greek music called Syrto, Kalamatiyana or Tsamiko. "The style of Greek music chosen by the newlyweds is usually determined by the ancestral region of the families involved," Marcopulos explains. Greek dance music is usually played for up to an hour and then American music is played, although once in a while they are asked to play all Greek music for the entire evening. "It's the choice of the bride and groom. And, of course, today there are a lot of mixed weddings: Greek-American, Greek-Polish, Greek-Italian, Greek-Irish, etc., so we try to be very creative in our selection." Because of their success in mixing ethnic traditions and music with American traditions, Marcopulos and Samiotakis, along with their other DJs, now do all types of ethnic weddings: Portuguese, Russian, Hungarian, and Puerto Rican to name a few. "We are booked almost every weekend," he said proudly, "And have been for 12 years now."

So, are wedding scenes in *My Big Fat Greek Wedding* really accurate? "Pretty much, in my experience," Marcopulos laughs. "But I've never seen a garage door painted with a Greek flag." •

For more information on John Marcopulos and George Samiotakis and DJ's Inc./Alpha Tunes, check out www.dj-s.net.

Big Fat Hellenic Sound

DJ's Inc./Alpha Tunes partial equipment list:

- 10 Bag End S21-E subwoofers
- 8 Bag End S18-E subwoofers
- 2 Bag End Quartz-R quad-18 subwoofers
- 8 Bag End Opal-R full-range loudspeakers
- 4 Bag End Crystal-R full-range loudspeakers
- 2 MTX 500 Pro club mixers
- 10 Denon DN9000 dual CD players
- 2 beyerdynamic microphones
- 14 Martin intelligent lighting fixtures
- 2 Abstract intelligent lighting fixtures
- 10 Crown Macro Tech 2400 series
- 2 Crown K2 power amplifiers
- 2 Powersoft Digam Q-Series amplifiers
- 2 Furman AR 1220 voltage regulators
- 4 Furman AR 1215 voltage regulators
- 10 Ultimate Support speaker stands

*Nevada DJ tells his
story of professionalism
and serendipity*

"The Call" Every DJ Dreams Of



L-R: Dick and Kari Clark, Selly and Larry Williams

By Larry Williams

Many are aware that being a mobile disc jockey goes far beyond entertainment itself. It also means being a representative of an industry that must continually prove itself in the eyes of the public. Besides approaching every performance with care, I have also made it a point to treat every audience member with the same level of dignity and respect. Understandably, though, there are times when we become so consumed with the job at hand that we may not give each guest who approaches us the amount of time and consideration that they are expecting. You might want to keep my story in mind, the next time you're feeling performance stress.

You Never Know Who's Watching

In 1995, an audience member single-handedly brought my DJ career to an unexpectedly higher level. While performing at a rather routine outdoor event, I was approached by a pleasant gentleman who complimented me and gave me his business card. He was a local businessman in the small northern Nevada town where I was a radio DJ during the weekdays. His name was Rob and we struck up a friendship that has continued to this day. Over the ensuing months, Rob and I got to know each other quite well. He also got to see and understand the level of dedication that I placed upon my performances with my DJ company.

Towards the end of 1996, I had the wonderful opportunity to be part of the local media invited to cover a new show appearing at one of our casino resort hotels. I was very excited to learn that legendary disc jockey Dick Clark would be on hand for this event. The evening went well and the few minutes I spent with Dick and

Kari Clark were extremely memorable. For years I had patterned my DJ presentation after the professional style that has been Dick Clarks' trademark for so many years.

Relationship Revelation

A few months after that event, I found myself at the home of my friend Rob. We were talking one evening when suddenly he asked me to take a look at something. He showed me a photograph of him with Dick and Kari Clark. Naturally, I was taken aback and replied, "Wow, you've met Dick Clark too!" to which he replied, "Well, I am just a little bit closer than that!" Rob proceeded to tell me that Kari was his sister and Dick was his brother-in-law.

Needless to say, I was speechless. As well as I had known Rob, he still had not shared that interesting aspect of his family history. My story could have ended right there...but things would only get better. A few months later I received a letter in the mail—from Dick Clark. Apparently Rob had spoken very highly of me to his brother-in-law. In the letter, Dick congratulated me on my "professional approach" to handling my business.

Over time, I exchanged several correspondences with Dick. By 2003, I was still enjoying an ongoing postal conversation with my DJ hero, when, suddenly, I got "the call." Rob informed me that he was getting married and that he would like me to personally handle the musical responsibilities for his wedding and reception. I was about to DJ an event for the family of Dick Clark!

Family Celebration

The wedding ceremony took place on a picture perfect day with the

majestic Sierra Nevada Mountains as a backdrop. The park-like setting was complete with a beautiful, rustic pavilion, ball playing, horseshoe throwing, and barbecue. The reception was an intimate family celebration with only a few dozen people in attendance. It included all of the traditional wedding-related activities and announcements.

The day's festivities progressed smoothly and lasted well into the evening. A highlight of the event was a surprise toasting and introduction "on the mic" by Dick himself. It was especially enjoyable to see Dick and Kari with their extended family that included nephews, brothers, sisters and in-laws. To be included within this intimate setting of close family and friends was an unbelievably rewarding experience that I will never forget.

Putting Performance in Perspective

The level of trust placed upon me by the members of Dick Clark's family was an honor above measure. I never lose sight of how extremely fortunate I was to be placed in that situation. I also look back on that chance meeting in 1995 and realize that the slightest change in my demeanor could have altered the positive direction of my career.

As DJs, we need to be increasingly cognizant of how we project ourselves. Often times our demeanor becomes as important as our talent. To turn public perception in our favor, we must approach our craft in the fashion of those before us who have left their indelible mark on the profession. For decades, Dick Clark has set a standard of appropriate and professional behavior that never waivers, tarnishes or goes out of style.

If I had one wish for the DJ community, it would be for a return to the standards of conduct that once held our industry in such high esteem. Although the circumstances surrounding "the call" that I received may have been unique, the premise of improving your reputation and increasing sales by way of positive contact with audience members is universally applicable. Those are the calls every DJ dreams of!•

Since 1990, Larry Williams has owned The Reno Tahoe DJ Company. He is a member of the American Disc Jockey Association and has served four years as President of the Nevada Disc Jockey Association.

be smart | buy smart

custom cases available... order today!



grundorf
Single CD Player Case
Shown: CDJ1000, CDJ800, DNS5000

Reg. \$129.99

Your Choice

\$99.99

Save \$30



Optional
GIG wings
\$59.99 ea.

SKB
19-1010 GIG RIG
Heavy Duty High Quality DJ case

Reg. \$419.99

\$349.99

Save \$70



Reg. \$149.99

\$119.99

Save \$30

grundorf
Portable Table
w/adjustable legs



Hides your wires. Looks Pro

Reg. \$189.99

\$139.99

SAVE \$50

grundorf
Mobile DJ Front Board / Facade

>SHOWROOM OPEN 7 DAYS<

1.800.355.7746

(In NY) **631.321.1700**

OR LOG ON TO...

idjnow
.com

1015 Sunrise Highway N. Babylon NY 11704



DJ Ruffnek transmits
creative energy from
the club booth to the
concert stage

Getting

Ruff



on stage

By David Kreiner



DJ Ruffnek has been in the DJ game for most of his life. He started his career at the age of 12 with a passion for music. His first gig was at a local high school in Southern California and he hasn't looked back since. His talents were so apparent at an early age that he began playing nightclubs, even though he wasn't old enough to be in the bar.

The DJ/producers of the late '80s were his biggest influences: Jazzy Jeff, Cash Money, Terminator X (Public Enemy), Mix Master Mike and Jam Master J. More recently, Qbert has been a significant influence. He has been a club DJ for many years, but his love of performing with a live band has led DJ Ruffnek to make the tough move from club to stage. His band Slapbak is playing all over, yet he is still firmly entrenched in the club music culture. We caught up with him between tour dates...

Mobile Beat: How did you get started?

DJ Ruffnek: I would buy mixed tapes from a guy at school. He finally said to just show up at his place and I started practicing and making my own tapes and mixes. We later became partners from '86 until '91, doing parties, clubs, mobiles, etc.

MB: What was your first DJ gig?

DJ R: My first gig was a high school dance in '86. I was in the 8th grade. However, I did numerous 21-and-over clubs in Orange County, California. I would sneak in through the kitchen with my headphones, records and a crate to stand on! Then I would be kindly escorted out after my set...I eventually became the headliner at these clubs—at 12 years old!

MB: What inspires your musical ideas?

DJ R: I think all music is inspired by our emotions. I like to work on numerous projects at all times and they range from poppin', funky grooves to anger-infested hard rock. Listening to all kinds of music also gets my imagination going. I try to incorporate and fuse different styles together.

MB: What type of equipment do you use live?

DJ R: I use two different rigs. Right now, with all the traveling and various live stages, I use this rig: two pairs of Pioneer SE-DJ5000 headphones (I always have a backup); an Akai MPC2000XL sampler (maxed out with RAM and an internal Zip 250 drive—upgraded it myself to save cash!); a Technics SL-DZ1200 Digital Turntable (used to scratch ambient sounds and drums as percussive layers); a Vestax PMC-05 Pro III (with plenty of extra replacement switches and faders); a Roland Octopad (to trigger the sampler as a percussion instrument, adding layers of instruments to the music, rather than just playing loops); and finally, Mo-FX, Filter Factory and Warp Factory effect boxes from Electrix, with foot pedals to trigger effects.

MB: Do you still use turntables or CD players only?

DJ R: I can do just about anything on the digital turntable—except when I went nuts and broke vinyl at gigs...and then kept scratching on it. But I still love my tables. I use the turntables in the studio, but it's easier to use the CD players live because of skipping problems with the tables, especially on a concert stage with all the ambient bass...



Listening to all kinds of music also gets my imagination going. I try to incorporate and fuse different styles together.

MB: What type of equipment do you use in your studio?

DJ R: Same as above, but in addition: an Apple PowerBook (1.25 GHz) with 1 GB of RAM, and 80 GB hard drive and a Superdrive; a Vestax PMC-05 Pro II; two black Technics SL-1200M3D turntables (upgraded with Stanton's Vinyl Touch kit—blue LEDs and instant reverse); a Roland MC-505 drum machine; two external Firewire 120 GB drives; another Electrix Filter Factory (to filter keyboards, drums and scratches); and an Electrix Warp Factory (vocoder voice effect). I love the Electrix products. Too bad they discontinued the whole line—but there's always eBay!

MB: Do you use your Mac laptop at gigs?

DJ R: Not yet. I plan on eventually incorporating the laptop in the show for extra samples and keyboard modules. I would like to try Rane and Serato's Scratch Live software. I was really impressed at the NAMM show a few years back when I first saw it. It had very low latency and is supposed to be 100% Macintosh OSX compatible. Rane and Serato reps, if you're listening, bring on the sponsorships! HINT, HINT!

MB: What type of software do you use now?

DJ R: For all my remixes and recordings I use Logic Audio Platinum. I am getting ready to upgrade to Logic Pro 7 very soon. Logic has unlimited tracks and great plug-in effects. Matter of fact, on six of the tracks on the new Slapbak album (coming out early next year) I recorded my parts without leaving my house! I got the almost-final versions of each track and added a few tracks worth of spice, sent them back and BAM! Apple reps, if you're listening...again, HINT, HINT!

MB: Where do you get your ideas?

DJ R: It depends on what I'm doing at the time. I try to steer away from the usual sounds and beats and create my own. I approach every song differently. I try to use sounds that haven't been used, like rain sounds and ambient sounds that aren't necessarily musical. Just like Timbaland used a baby sighing in a song, I try to use obscure stuff like the ping of a submarine's sonar, etc.

MB: Who are some of your favorites?

DJ R: I really like the production work of Timbaland, Kanye West and Rob Zombie.

MB: What is your favorite type of music?

DJ R: I guess you could say hip-hop, but my musical tastes are varied. I mean, my musical influences include Jimmy Hendrix, Led Zeppelin, Pink Floyd, Bob Marley, Public Enemy, Ice Cube, Run DMC, Ice-T, Herbie Hancock, Nina Simone, Rob Zombie and Rage Against the Machine to name a few. How's that for a melting pot?

MB: You went out with Snoop Dog last year. What was the Snoop tour like?

DJ R: Very fun, to say the least. We toured the Midwest for nine days. Snoop had his tour buses and we had a 15-passenger van! We froze our a**s off, as it was in December, but it was worthwhile. We played various venues that ranged from 3,000 to 10,000 people.

MB: What was working with Digital Underground like?

DJ R: They are definitely crazy, yet very down to earth. Shock-G is very mellow, Money-B is funny, and DJ Fuze is very laid back. We've played quite a few gigs and everyone in their camp has been cool to hang out with. Well, almost everyone. I mean, Humpty is just plain nuts! There's something wrong with that boy. That's all I can say about him.

MB: What other artists have you worked with?

DJ R: Fishbone, Lakeside, The Luniz, Arrested Development, Zapp, Ohio Players, Slave, The Time, The Dazz Band, Living Colour, Brides of Funkenstein, various members of Parliament/Funkadelic.

MB: What production work have you done?

DJ R: Various vinyl remixes for Promowax: Fat Wax, Reruns, EPT.

MB: What is in the future for DJ Ruffnek?

DJ R: Slapbak is putting finishing touches on the new CD and I am also working on a side project with various people. It's just something we're playing with, more on the edgier rock side.

MB: Where can people see you perform, and how can they find out more about you?

DJ R: We perform in Los Angeles quite a bit, but we're planning an "urban assault" on the rest of the U.S. next year, as well as some more European dates, like the ones we had this year. (Paris, Holland, Germany, etc.) Our calendars are up on both Web sites: www.slapbak.com and my site www.djruffnek.com.

MB: Any final words for our readers?

DJ R: Keep those tables (digital or analog) turning and experiment with effects and sounds you normally wouldn't. You'd be surprised what you come up with! •

Dave Kreiner is the owner of The Source DJ Music Supply. Surf/shop at www.thesourceformusic.com.

Musical Makeover: A Look at Cover Tunes

Putting new clothes on old favorites can make them fresh for the latest generation

By Dan Walsh

The music industry is known for squeezing every last penny out of a hit song. One method of recycling music for further profit is "covering" a song. This is when an artist or band simply takes a previously recorded song and performs or records it in their own style. Often called

"remakes," these songs usually stick a lot closer to the original than remakes of movies ever do. But, just like remade movies, covers of hit songs do a lot more than just put extra money in a record company's bank account.

Why Covers?

With the advent of recorded music, along with radio and venues where listeners could hear recordings of popular songs, it soon became common practice for artists to re-record already successful songs in

order to get a "piece of the action." Starting in the 1950s, as African American R&B music increasingly influenced mainstream pop, white artists would redo R&B favorites in a "more acceptable" style, again, facilitating the obvious record company objective of generating a new profit stream.

Of course, there are other reasons for cover songs besides the bottom line. Many artists do covers as homages to their own musical heroes. Most artists start out by performing other people's

music and that music can have a formative impact on the artist's style. Later, after achieving some industry success, an artist feels the need to pay respect to his or her early influences. A good example of this is the recent soundtrack from the movie *I Am Sam*, which features Beatles songs covered by contemporary artists. (Incidentally, this album does *not* include the song considered by most accounts to be the most covered song ever: "Yesterday." It has been redone more than 3,000 times.) Other

BETTER. FASTER. CHEAPER.

9 Audio Formats On CD



TOP 40
(7's weekly)



URBAN



DANCE



COUNTRY



ROCK



CHRISTIAN



LATIN
TROPICAL



LATIN
REGIONAL



IMPORT
DANCE

7 Video Formats On DVD



TOP 40



DANCE



URBAN



ROCK



COUNTRY



LATIN



HI NRG



Subscription Services

ERG Music compilations are BETTER because they're programmed by key radio programmers and offer ultimate flexibility in music selection. Combine that with the fact that we meet or beat the "Other Guys" 70% of the time delivering the Hits (FASTER) and the availability of subscription packages for as little as \$8.17* per CD (That, without a doubt, is CHEAPER.) It's the music solution that really makes sense. Call or click today for more information.

www.ergmusic.com • 1-800-465-0779 Ext. 238

* Annual prepaid subscription with FREE back issues included.

CD/DVD Compilations For Use By Radio Stations, Professional DJs, Nightclubs and other public performance venues.

examples of songs by artists with styles similar to the artist they are covering include 10,000 Maniacs' 1996 version of the Patti Smith Group's 1978 rock hit, "Because the Night," and the Fugees' remake of "No Woman, No Cry" by reggae master Bob Marley.

Everybody Get Together

One of the most important aspects of cover tunes, in my opinion, is their power to create new connections between generations of people and different genres of music. In many cases a cover tune exposes a great song from a previous era to a new group of listeners.

Sometimes the distance in time and styles is a bit of a stretch. The 1983 synthpop version of the 1930 Irving Berlin film classic "Puttin' on the Ritz" by a one-hit-wonder named Taco comes to

mind. A more recent example would be Madonna's ill-advised remake, in 2000, of Don McLean's "American Pie" (1971).

A good example of a cover that captured the spirit of the original while also translating it into the musical language of its time is Van Halen's version of "Dancing in the Street." Showing how a great song can transcend specifics of time and place, Eddie and the boys took Martha & the Vandellas' 1964 hit and reincarnated its big, brassy Motown feel in their guitar-driven, party rock sound. In 1982, I would venture that a parent who lived through the '60s might have smiled (before shouting, "Turn it down!") when he or she heard something familiar emanating from a teenager's room.

Surprise Me

More recently, a somewhat odd

cover tune illustrated the idea of connecting genres, and also showed how an unexpected combination can catch the audience's fancy. In 2001, an alternative/metal band called Alien Ant Farm transformed Michael Jackson's 1987 hit, "Smooth Criminal," into something very alien from the original. It was "a funky metal mix of Michael Jackson's original song and pop kids of the *TRL* generation loved it" (AMG Allmusic Guide, www.allmusic.com). When done with skill, a startling juxtaposition of genres can result in something fresh and fun.

Tunes You Can Use

Given the innate ability of well executed cover tunes to bring different musical worlds together, Mobile DJs can make good use of them, especially when met

with the challenge of a multi-generational event. Simply playing a popular remake, or playing the original version of a current hit cover tune can bring together different age groups on the dance floor. If you want to really get creative, experiment with mixing the two versions together. Segue from one to the other, or use the EQ cut controls on your mixer, combined with your beat-mixing skills, to layer the old over the new. (Typically, the newer version will have the more thumping low end that modern dancers are accustomed to.)

In your never-ending quest for ways to create musical excitement at your events, the inventive use of cover tunes is one more trick to add to your bag. When you need to cater to many age groups at once, you'll be able to say, "Gotcha covered!" •

www.electronicbargains.com

SAVE BIG WITH BUNDLES!!



National DJ Superstore

For the very best in
Pro-Audio, Lighting and Karaoke...

we are Electronic Bargains.

970 Montello Street
Brockton, MA 02301

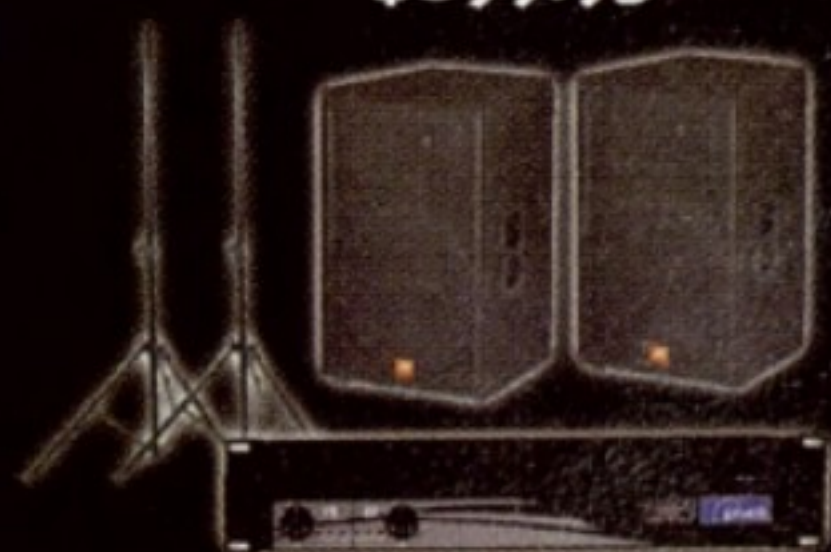
1.800.336.1185



Full System Pack

- (1) Gemini XTR-400 Speaker System
- (1) Gemini CDX-402 Dual CD Player
- (1) Gemini PMX-1100 Pro Mixer
- (1) Showcase Presentations 8X2 Case
- (1) Pair Speaker Stands
- (1) Pro Wired Microphone
- All Cables Included!

\$899.95



PA Pack

- (2) JRX-115 15" 2-Way Speakers
- (1) PVDJ PV-1500 Amplifier
- (1) Pair Speaker Stands
- (2) 25' Speaker Cables

\$999.95



Pro Pack

- (1) Denon DN-D4000 Dual CD Player
- (1) Denon DN-X400 Pro Mixer
- (1) Showcase Presentations 10X4 Case
- (1) Pair Headphones
- (1) Pro Wired Microphone

\$999.95



Karaoke Pack

- (1) Numark CDN25+G Dual Karaoke Player
- (1) Numark 200FX Mixer
- (1) Showcase Presentations 8X2 Case
- (2) Pro Wired Microphones
- (1) Karaoke Starter Pack (10 CD+G's)

\$649.95



Truss Pack

- (1) Complete 10' Truss
- (1) Chauvet Mushroom
- (1) Chauvet Double Derby
- (2) Brightspark Moonflowers
- (2) Chauvet Colorbank Washes
- (1) Chauvet Passion Scan

\$499.95

MUSIC IN MOTION

Superstar in the Night Sky

PHOTOS BY JEAN MARC LUBRANO

After conquering Detroit and NYC, it's a "Beautiful Day" for DJ Jackie Christie

By Andy Schmitz

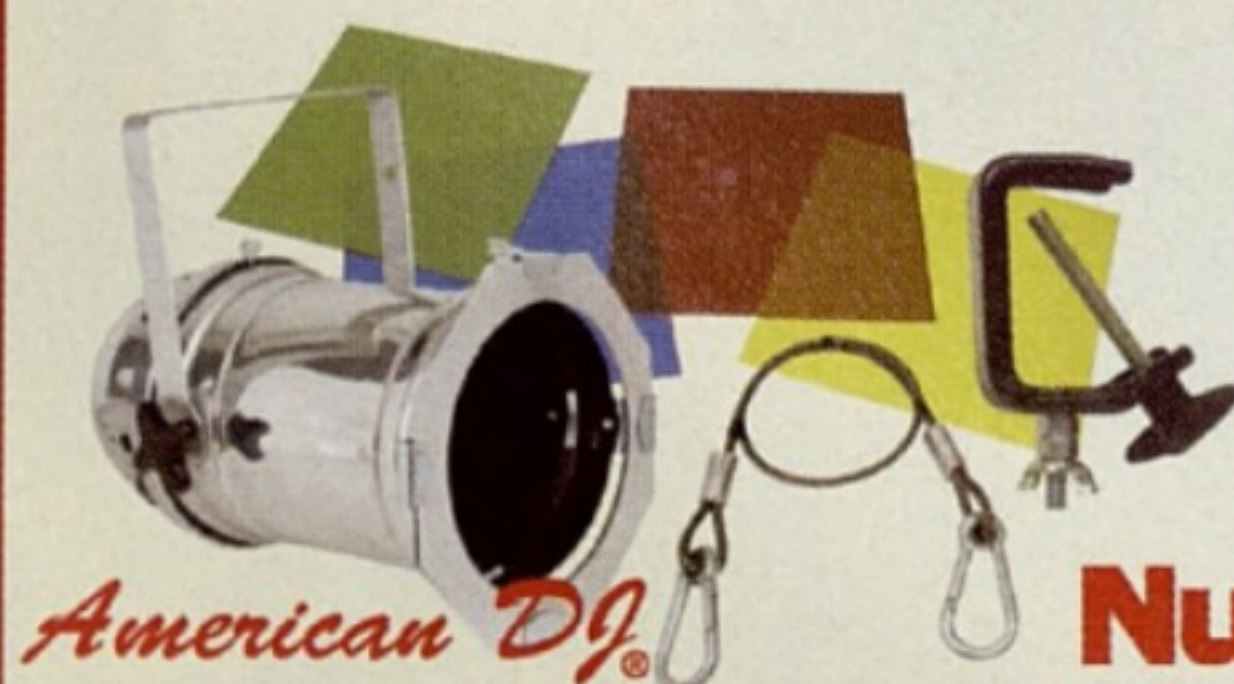
J Jackie Christie began her career much like many other DJs. As a teenager, she started spinning high school dances, bar mitzvahs and parties. She soon realized that she wanted to take a step beyond playing at the party...she wanted to be the party! After landing a gig on a radio station in Detroit (her hometown), she kicked into high gear. She began hearing the call of New York City clubs and couldn't resist—after all it was the early '90s and she was already growing out of Detroit. The question was, would NYC take her in as energetically as Detroit or would she sink like many hopeful DJs before her. The latter just wasn't an option.

DJ Jackie Christie relocated to NYC and immediately fell in with the biggest dance music names of the day, like Frankie Bones and Danny Tenaglia. She then DJ'd everywhere

samash.com®

The **Largest Selection**
of Brand Name Gear at the Nation's
Lowest Prices!

**We Will Beat
Any Price!**
LOWEST PRICE GUARANTEED!
50/60
STATES/DAYS



American DJ

Numark



STANTON



1.800.4.SAMASH • www.samash.com

*Samash.com is part of the Sam Ash family of companies with
over 40 musical instrument megastores nationwide.*



Get Your
FREE
samash.com
Catalog!

**We all have someone
we feel that way about,
someone who has made
a difference in our lives**

under the sun and has been at the forefront of dance and club music, most specifically, house music. It only makes sense—Jackie cut her DJ teeth on that very unique, underground sound known as Detroit House.

By 1997 she was playing many clubs and had residencies at all the biggest clubs in New York, such as The Limelight and The Tunnel. She even worked the 'tables at the infamous Studio 54. All the exposure made her a full-fledged superstar and catapulted her career into the stratosphere. Due to her involvement in the thriving 1990s underground dance scene, she was invited to be the resident DJ on the hottest MTV dance show ever, *The Grind*.

With the release of her latest full-length dance record, *Made 4 U*, DJ Jackie Christie has risen to a new level of superstardom. The album's opening track, "Beautiful Day," is a feel-good anthem featuring label mates, Discomind. It is an ode to her friends and lovers and family

that will make anyone get up and move, and it is poised for chart success. Reflecting on the key to her musical accomplishments, Christie says, "The lyrics of my single, 'Beautiful Day,' sum up my philosophy: 'There are people in your life that can lift you up so high / and even when you're wrong, they're still standing by your side...It's a beautiful day with you in my life!' We all have someone we feel that way about, someone who has made a difference in our lives. My amazing audiences have made DJ Jackie Christie, and this is exactly how I feel about them. They keep me

positive, make me want to do more and never stop."

Whether DJing, mixing, remixing, producing or hosting, DJ Jackie Christie is always at the top of her game...that puts her firmly in the night sky, shining for all to see. •



**POWER YOUR MUSIC
WITH
BRONX MUSCLE**



PA-5505 • 2000W

2000 watt dual-fan cooled stereo power amplifier



PA-4505 • 1600W

PA-3505 • 1200W

PA-2505 • 800W

GEN SOUND NEW YORK
BE LOUD, BE HEARD

© 2004 Gem Sound • 600 East 156th Street • Bronx, NY 10455 • Tel 718.292.5972 • www.gemsound.com

High-Energy Eighties

With your host,
Ron Carpenito

Welcome back to the place where what's old to you is new to me. We recycle your proven set lists and repackage them to your fellow Mobile DJs all shinny and new!

This time we are going back to the '80s—you know, those special years with big-haired ladies, parachute pants, cuffed jeans, sweaters tucked in...and movies like *The Breakfast Club*, *Sixteen Candles*, *Weird Science*, *Fast Times at Ridgemont High*, and, of course, *Back to the Future*.

MTV was fresh and new...and they actually played videos. Pop music was heavy on synthesizers and electronic beats and most of us now ask the question, "What were we thinking?"

Our set this month begins with one of the greatest '80s acts there ever was: Stuart Leslie Goddard. "Who?" I hear you say. Well, I guess you would know him by his stage name, Adam Ant. (There's a great '80s trivia question to work into your gig.) We start off with one of his biggest hits...

Start GOODY TWO SHOES right from the beginning, maybe asking for the answer to that question! Let the whole song play to the drum beats at the very end and then slam into the next all-time '80s classic by "one hit wonder" band, Dexy's Midnight Runners. You guessed it: COME ON EILEEN. Cue up past the violin

and start directly at the first beat. Next, go into 99 RED BALLOONS by Nena. I prefer the English version. Cue it up to the opening beat past the intro vocals and slam it in at the break in COME ON

EILEEN just before the

slow verse, where they chant, "come on Eileen toora loo rye aye..."

Get ready

to slam into

MICKEY (Toni Basil), cueing

it to the very first beat and

slamming it in

at the break in 99

RED BALLOONS just

before the song breaks

down to nothing and Nena

sings a cappella. I usually let

MICKEY play just about all the way through

and beat mix out into WE GOT THE BEAT from

The Go-Go's. Let WE GOT THE BEAT play all

the way to the very end, with the girls singing the

title of the song. Next go into what will probably

be one of the best songs of the night (at least

up in my neck of the woods) BLISTER IN THE

SUN by the Violent Femmes. Our final song

wraps things up very nicely, and even though

it came out in 1993, it fits very well with the set.

The song is LAID by James. On this one, you'll want to cue it up as best as you can to the initial drum roll past the slow guitar intro.

You slam this in after the final

drum beats in BLISTER

IN THE SUN. Let LAID

play all the way

through. It has a

very nice high-

energy ending,

at which point

you can switch

to something

different.

You now

have a great

seven-song, 25-

minute '80s set

that should keep the

energy on the dance floor

with minimal beat-mixing skills

needed. This is one of my best sets of all

time, and I'd really love to hear some of yours

(especially '80s sets). So if you've got a really

great one, please share it with your fellow DJs

in coming issues! Send it to me, Ron Carpenito

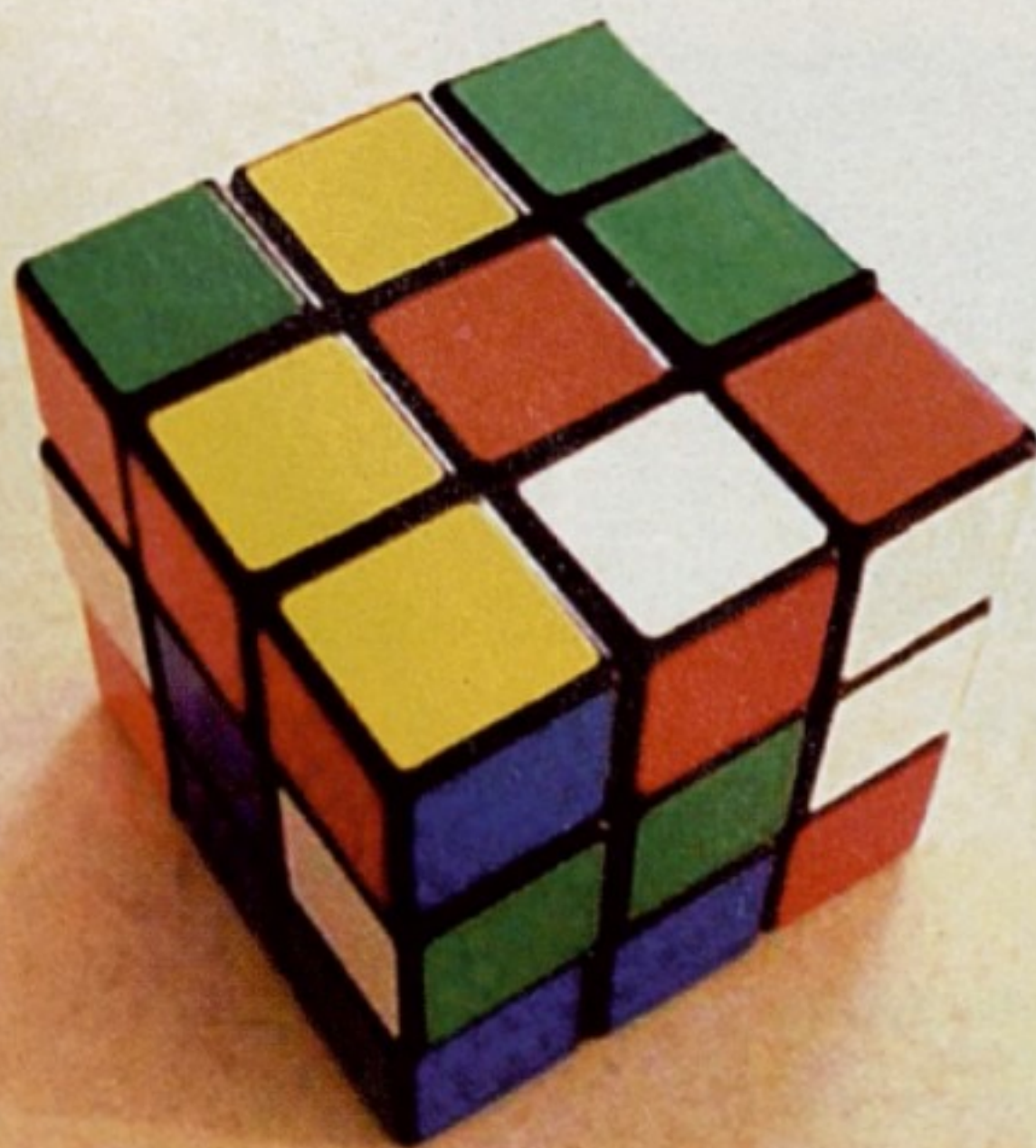
at ron@djroncarpenito.com or to our editor Dan

Walsh, at dwalsh@mobilebeat.com

Thanks again, and remember...Play the best music, mix it well, and they WILL dance!

**GIVE IT UP!
SEND IN YOUR SET LIST
AND GET A FREE
MOBILE BEAT T-SHIRT
IF WE USE IT HERE!**

Send to:
ron@djroncarpenito.com
dwalsh@mobilebeat.com
Or snail mail to:
Mobile Beat Magazine
ATTN: SET LIST
PO Box 309,
E. Rochester, NY 14445



High-Energy Eighties → Take It with You

Goody Two Shoes
Come On Eileen
99 Red Balloons
Mickey
We Got the Beat
Blister in the Sun
Laid

ADAM ANT
DEXY'S MIDNIGHT RUNNERS
NENA
TONI BASIL
GO-GO'S
VIOLENT FEMMES
JAMES

AWARD WINNING.
INDUSTRY LEADING.
PERFORMED THE WORLD OVER
BY THE VERY BEST.



And that was before FinalScratch[®] 2.



No laptop-based DJ system can compete with Stanton's FinalScratch[®] 2. It's the key between the art of spinning vinyl and the digital formats of the future. And it's loaded with FireWire[®] connectivity, studio-quality, 24-bit/96kHz sound, a Mic input for recording and scratching your voice as well as onboard looping and MIDI ports. Now you can mix from thousands of tracks and record it all directly to disk. Plus, if you upgrade from Traktor FS software to Traktor DJ Studio from Native Instruments, you'll have access to the sickest filters and non-destructive mix editing technology. For more info and product specs, please visit us at www.FinalScratch.com.

stanton
FINALSCRATCH

*Radio hits galore,
remixed to pack
your dance floor...*



Let's Get It Started in Here

By Dave Kreiner

Here are some killer remix compilations that are sure to make your parties heat up those long winter nights. Pure as the driven snow, many of these are extremely programmable, clean, extended versions.

FUNKYMIX 79 is a fresh hip-hop/R&B remix collection from Ultimix, featuring extended intros and outros for sustained dance programming. Getting the set started is the latest from Lil' Flip (featuring Lea), "Sunshine," at 94 BPM. This super-clean remix from DJ 2nd Nature will get your dance floor started, no matter what time of night you program it. "Moments of Love" by Art of Noise is the playful backdrop for "Freaks" from Play-N-Skillz. This 138-BPM, electro-inspired booty remix features Krayzie Bones and Adina Howard, and will get the floor pumped up during late-night sets. Lloyd Banks (with Eminem and 50 Cent) gets a killer remix of "Warrior, Part 2" at 86 BPM. This is the must-have remix of this hit. With P. Diddy and Dirtbag along for the ride, Tony Sunshine gets the hip-hop vibe going strong on "Oh My God" (105 BPM). This is a great late-night song with tons of energy and R&B vocals. "So Sexy" from Twista (featuring R. Kelly) gets the booty beats going strong at 138 BPM. This higher BPM count works really well, making this the version I would play after 11 PM. Slum Village has a sweet R&B-influenced radio hit with "Selfish" (featuring Kanye West and John Legend) at 96 BPM. It's nice to have a smoothed out remix of this hit. And speaking of radio hits, Young Buck's "Let Me In" is a huge one (91 BPM). This remix from Dave Jackson is the essential version to have. Closing out the set is "Vibrate" from Petey Pablo at 111 BPM. DJ 2nd Nature turns out a sweet remix in the much-needed over-110 BPM range. This Dirty South hit will make your floor quake!

If you're looking for a well rounded remix service, then make sure you check out Select Mix. They feature hot, extended versions of rock, dance, hip-hop and R&B hits, including intros and outros as well as bonus instrumental loops at the end of each

issue. **SELECT MIX 5** starts off with modern rockers Switchfoot on "Meant to Live" at 83 BPM. Killer drums and a thick rock bass line drive this mix. A definite winner for your alternative rock fans. Radio favorite Kanye West is up next with the huge hit, "Jesus Walks" (88 BPM). An uncluttered drum intro and a very usable overall mix make it a great set-starter. MTV darling Ashlee Simpson follows with her slow, sexy radio hit, "Pieces of Me" at a sultry 88 BPM. Good track but a little too slow to dance to. "Locked Up" by Akon (featuring Styles) gets the beats going again at 90 BPM. The song is getting lots of airplay and this clean version will make it easier to program. Young Buck keeps the hip-hop vibe going on "Let Me In" with a crisp 91-BPM Timbaland vibe. Lil' Flip's "Sunshine" (featuring Lea) gets another standout remix here (94 BPM). Hits on the radio don't get much bigger than "Lean Back" (95 BPM) by Terror Squad. A super-clean intro and slimmed-down instrumentation make for a killer remix. Next, LL Cool J is at the top of his game on "Headsprung," with his trademark raps and a strong 100-BPM remix. At 102 BPM, "Goodies" by Ciara (with Petey Pablo) is a very usable remix and is a great set starter after 10 PM. Rockers Maroon 5 reveal their sensitive side with "She Will Be Loved" (102 BPM).

My favorite song on the set is "Let's Get It Started" (105 BPM) by Black Eyed Peas. This is the song from those new Apple commercials and is one of the best remixes on the set. This band's unique blend of rock, hip-hop and funk elements makes them one of the better bands out there, in my humble opinion. A killer drum and conga drum beat gets Britney Spears' latest, "Outrageous," going at 105 BPM. Is it my imagination, or are all her songs starting to sound the same? Use this one for the teeny-boppers only! This set is full of radio hits and "Turn Me On" from Kevin Lyttle (106.5 BPM) is no exception. This soca, dancehall and R&B-influenced joint is remixed very well and will work in a wide variety of sets. Closing out the collection is Twista (featuring R. Kelly) on "So Sexy," at a speedy 144 BPM. This excellent remix is just the kind of high-tempo song that many DJs are screaming for.

Kicking off **ULTIMIX 107** is a housed-up version of Kevin Lyttle's "Turn Me On," at a groovy 128 BPM. This remix kills with a huge drum track/synth bass combination, and soca/dancehall raps all over the place. Newcomers Los Lonely Boys have a huge crossover hit with "Heaven." At 92 BPM, it's a great set-starter that works well with old and young crowds alike. Excellent for wedding receptions and other parties. 13-year-old Jo Jo has hit it big with "Leave (Get Out)." This one is a teenager's dream song and the 87-BPM remix will make it very easy to program. The latest from Janet Jackson, "All Nite (Don't Stop)," gets a sweet house remix (126 BPM). Its strong drum track will keep the floor packed during your late-night sets. "Pieces of Me" from Ashlee Simpson gets a nice drum intro and a stripped down remix (87 BPM) that makes this awkward song easier to program. By the time the chorus comes around, the remix is working hard. Next up is Mynt (featuring Kim Sozzi) with "How Did You Know" at 128 BPM. This is really a side project by production team Al B. Rich. They got club siren Kim Sozzi to round out this progressive house remake of a recent chart-topper from Curtis Mantronik. This is a great late night song. Petey Pablo's smash "Freek-A-Leek" gets a little booty vibe going (128 BPM) in a unique remix that is a must-have track for late-night dance sessions. Closing out this Ultimix release, Digital Rockers bring a remake of Stevie B's slow jam "Because I Love You"—at a smoking, trancey 140 BPM! Your dancers' faces will light up when they hear the chorus and they'll say "Hey, I remember this song!"

All CDs reviewed here are available at www.thesourceformusic.com. Call The Source at 800-775-3472 for a free catalog.



FUNKYMIX 79		
Sunshine	LIL' FLIP feat. LEA	94
Freaks	PLAY-N-SKILLZ feat. KRAYZIE BONES, ADINA HOWARD	138
Warrior, Part 2	LLOYD BANKS feat. EMINEM, 50 CENT	86
Oh My God	TONY SUNSHINE feat. P. DIDDY, DIRTBAG	105
So Sexy	TWISTA feat. R. KELLY	138
Selfish	SLUM VILLAGE feat. KANYE WEST, JOHN LEGEND	96
Let Me In	YOUNG BUCK	91
Vibrate	PETHEY PABLO	111
SELECT MIX 5		
Meant to Live	SWITCHFOOT	83
Jesus Walks	KANYE WEST	88
Pieces of Me	ASHLEE SIMPSON	88
Locked Up	AKON feat. STYLES	90
Let Me In	YOUNG BUCK	91
Sunshine	LIL' FLIP feat. LEA	94
Lean Back	TERROR SQUAD	95
Headsprung	LL COOL J	100
Goodies	CIARA feat. PETHEY PABLO	102
She Will Be Loved	MAROON 5	102
Let's Get It Started	BLACK EYED PEAS	105
Outrageous	BRITNEY SPEARS	105
Turn Me On	KEVIN LYTTLE	106.5
So Sexy	TWISTA feat. R. KELLY	144
Bonus Loops:		
Jesus Walks - Loop		88
Locked Up - Loop		90
She Will Be Loved - Loop		102
Outrageous - Loop		105
ULTIMIX 107		
Turn Me On	KEVIN LYTTLE	128
Heaven	LOS LONELY BOYS	92
Leave (Get Out)	JO JO	87
All Nite (Don't Stop)	JANET JACKSON	126
Pieces of Me	ASHLEE SIMPSON	87
How Did You Know	MYNT feat. KIM SOZZI	128
Freek-A-Leek	PETHEY PABLO	128
Because I Love You	DIGITAL ROCKERS	140



DRESSING FOR SUCCESS

*Got my tweed pressed, got
my best vest, all I need
now is the girl.*

*Got my striped tie,
got my hopes high...*

*("All I Need Is the Girl"
by Stephen Sondheim and
Jule Styne, from Gypsy)*

By Jay Maxwell

Whether you are preparing for a first date with someone new, or a night on the town with your spouse, part of the occasion is finding the right clothes to wear. Women may think that it's easy for a guy to pick out his clothes. But when we dress to impress, many of us truly believe that "clothes make the man." Of course any man who has been married for a while knows that it's more difficult for women to find just the right clothes for a special event. Even with a closet full of clothes, my wife will often exclaim, "I don't have anything to wear." Years ago, I learned that it wasn't that my wife had poor eyesight, she simply was saying that nothing in the closet was appropriate for the occasion.

It's amazing to me how much time a bride will take to find just the right bridal gown. Each weekend, about the only thing I notice is the color—white. This characteristic makes it easy for me to pick out the bride, even in a crowd. The groom, on the other hand, is in a tux, along with a half-dozen other men, making it much more difficult to double check that the couple is in the room prior to announcing an event like the cake cutting. For most grooms picking out the tux takes only one afternoon—usually one hour, two hours, tops. For a bride though, she will sit through a bridal fashion show and take notes. Then go to several bridal shops in town, shop on line, and invest in several bridal magazines just to pick out the right bridal gown (white, of course). Recently, a photographer friend of mine said that I should update my Web site because when he showed it to a recent bride, she told him that the pictures were outdated. She said, "That dress was in style in 1998, that one in 2001..." etc. Now, that's a bride who knows her wedding dresses.

Appropriate Attire

As mobile disc jockeys, we too should take the time to consider how we dress. As I talk to potential clients, especially brides, they tell me horror stories of how they went to a formal wedding reception and the DJ wore blue jeans. They make sure that we understand the importance of dressing to fit their wishes. To assure them, we tell them that on our contracts, we have a place for the client to indicate how they want us to dress.

Though a tuxedo is the standard dress for a wedding, often the bride and groom will prefer that we dress in only a coat and tie. They may actually be planning on a very informal event—a barbeque or backyard-style gathering, for instance. While being underdressed for an event is a critical mistake, dressing better than the groom can also make you feel quite uncomfortable. Years ago, prior to having the requested dress on the contract, I wore my tux...and the groom wore shorts and a ball cap. Needless to say, I had missed the part about it being a casual, "drop-in" reception. Regardless of what you wear, make sure that it's neat and well-pressed, and that your shoes are shined.

Don't Go to Work Naked

One of the most important things that you should wear isn't even found in the closet or drawer: it's your smile. I would rather forget my socks than forget my smile. I confess that there are times when I leave the house with a concern on my mind, a headache, or I'm just plain tired, and the last thing I want to do is smile. But, just as it's illegal to run through the streets naked, it should be a crime for a DJ to perform without wearing a smile. Your smile signals that you are there to make everyone else happy. During a show, at a bridal fair, at a face-to-face consultation, and on the phone, a smile is necessary attire. Yes, I wear a smile even when I answer the phone! Many brides have told me that they booked my services because I sounded "so happy on the phone." I might have been wearing pajamas when I talked with them, but they only knew that I was wearing a smile.

Fashionable Tunes

Several of the songs in this issue's list are great dance songs. "Men in Black" is often requested for the groomsmen. Since 1987, men have requested Chris DeBurgh's "Lady in Red" as a special dedication for a lady who was wearing—you guessed it—red. Other color specific songs are "Blue Velvet," "A White Sport Coat," "Long Cool Woman in a Black Dress," and "Devil With a Blue Dress On." I always question a guy when he wants to dedicate "Devil With

PLAYING DRESS UP

SONG TITLE	ARTIST	YEAR
1 The Way You Look Tonight	FRANK SINATRA	1964
2 Lady in Red	CHRIS DEBURGH	1987
3 Long Cool Woman in a Black Dress	THE HOLLIES	1972
4 Devil With a Blue Dress On	MITCH RYDER & THE DETROIT WHEELS	1966
5 Men in Black	WILL SMITH	1997
6 Sharp Dressed Man	ZZ TOP	1983
7 Forever in Blue Jeans	NEIL DIAMOND	1979
8 Baby's Got Her Blue Jeans On	MEL MCDANIEL	1986
9 All I Need Is the Girl	FRANK SINATRA	1964
10 Dress You Up	MADONNA	1985
11 It's Still Rock and Roll to Me	BILLY JOEL	1983
12 A White Sport Coat (And a Pink Carnation)	MARTY ROBBINS	1957
13 Raspberry Beret	PRINCE	1985
14 Blue Velvet	BOBBY VINTON	1963
15 U Got the Look	PRINCE	1987
16 Zoot Suit Riot	CHERRY POPPIN' DADDIES	1998
17 Leather and Lace	STEVIE NICKS & DON HENLEY	1981
18 Short Skirt Long Jacket	CAKE	2001
19 Something in Red	LORRIE MORGAN	1992
20 Dressed for Success	ROXETTE	1989

FUN FASHIONS

1 Cheap Sunglasses	ZZ TOP	1980
2 Future's So Bright, I Gotta Wear Shades	TIMBUK 3	1986
3 Short Shorts	ROYAL TEENS	1958
4 Itsy Bitsy Teenie Weenie Yellow Polka-dot Bikini	BRIAN HYLAND	1960
5 Rhinestone Cowboy	GLENN CAMPBELL	1975

WALK A MILE IN THESE

1 Blue Suede Shoes	CARL PERKINS	1956
2 Boogie Shoes	KC & THE SUNSHINE BAND	1978
3 Diamonds on the Soles of Her Shoes	PAUL SIMON	1986
4 Hi-Heel Sneakers	TOMMY TUCKER	1964
5 Those Shoes	EAGLES	1979

YOU'RE NEVER FULLY DRESSED WITHOUT...

1 Smile	ROD STEWART	2004
2 Keep On Smilin'	WET WILLIE	1974
3 Your Smiling Face	JAMES TAYLOR	1977
4 Wink and a Smile	HARRY CONNICK JR.	1993
5 Just to See You Smile	TIM MCGRAW	1998

a Blue Dress On" to a particular lady. Hey buddy, is she cool with being referred to as a devil? Just kidding!

Clothes make a statement about who you are. Before you speak or shake hands with someone, they see you and form an image based on what you are wearing and how you look. Do you have "the look" they were expecting? The opening lines of Billy Joel's, "It's Still Rock and Roll to Me" stress

the importance of what you wear, "What's the matter with the clothes I'm wearing? / Can't you tell that your tie's too wide? / Maybe I should buy some old tab collars?" But, we all know that though the clothes we wear might make the opening statement about who we are, at that point, our job is just beginning. Never forget that the real "D" in PSWCDT is for DANCE. •



MUSIC NEWS

For more information
or availability on any of
the CDs in this Music
News column visit
www.HitMusicb2b.com
or call A.V.C. Sebastian
at 973-731-5290



Hits! ... To the End of Time

By Fred Sebastian

Do you ever wonder how long it would take to play every song ever recorded back to back? Me neither. When it comes to finding those specific songs, though, it is nice to come across great compilations that take the guesswork out of finding yesterday's top tunes. This time around, I've got a few more that'll do just that.

In a day when many people complain that there's no good music being made, there's plenty of comfort in revisiting the huge legacy of yesterday's musical treasures. And there are a lot of yesterdays to choose from. Of course, looking back means acknowledging that for some people, yesterday also meant polyester jumpsuits. No, there isn't one style that suits all, but at least there is the measure of the music charts to help ensure that these compilations revisit tunes with wide appeal.

Speaking of polyester jumpsuits, this double-CD collection is the perfect accessory. **FLARED HITS & PLATFORM SOUL** is born from the era of bell-bottoms, platform shoes, and Studio 54. It easily ranks among the best disco compilations ever, packing hit after hit, 36 tracks, total. It's loaded with mass appeal and some rare finds.

Disco Inferno	THE TRAMMPS
Best of My Love	EMOTIONS
Can't Get Enough of Your Love Babe	BARRY WHITE
Love Train	O'JAYS
I Will Survive	GLORIA GAYNOR
Boogie Wonderland	EARTH WIND & FIRE
Lost in Music	SISTER SLEDGE
Oops Up Side Your Head	THE GAP BAND
Young Hearts Run Free	CANDI STATON
You to Me Are Everything	THE REAL THING
When Will I See You Again	THREE DEGREES
This Is It	MELBA MOORE
A Night to Remember	SHALAMAR
Hold Back the Night	THE TRAMMPS
Blame It on the Boogie	JACKSONS
And the Beat Goes On	THE WHISPERS

Yes Sir, I Can Boogie	BACCARA
That's the Way (I Like It)	KC & THE SUNSHINE BAND
Play that Funky Music	WILD CHERRY
Le Freak	CHIC
The Hustle	VAN MCCOY & THE SOUL CITY SYMPHONY
Ain't Gonna Bump No More	JOE TEX
Shame, Shame, Shame	SHIRLEY & COMPANY
We Got the Funk	POSITIVE FORCE
Contact	EDWIN STARR
Backstabbers	O'JAYS
It's a Love Thing	THE WHISPERS
Disco Stomp	HAMILTON BOHANNON
Ring My Bell	ANITA WARD
I'm Doing Fine Now	NEW YORK CITY
Heaven Must Be Missing an Angel	TAVARES
Boogie Oogie Oogie	A TASTE OF HONEY
Rasputin	BONEY M
Get Dancin'	DISCO TEX & THE SEX-O-LETES
Celebration	KOOL & THE GANG
Go West	VILLAGE PEOPLE

Among the hits on the Top 40 or Top 100 charts is where superstars are crowned and strive to remain. In the two-CD compilation entitled **ABSOLUTE GOLD**, there's no shortage of superstars who have frequented the top of the charts. This varied assortment of 36 pop hits draws from the '70s through the '90s and features an abundance of familiar favorites.



Heaven for Everyone	QUEEN
Because You Loved Me	CELINE DION
Missing	EVERYTHING BUT THE GIRL
Breakfast at Tiffany's	DEEP BLUE SOMETHING
Drive	REM
I'd Lie for You	MEATLOAF
Father and Son	CAT STEVENS
How Deep Is Your Love	TAKE THAT
Where Do Broken Hearts Go	WHITNEY HOUSTON
Father Figure	GEORGE MICHAEL
You Don't Understand Me	ROXETTE
Always Tomorrow	GLORIA ESTEFAN
Missing You	CHRIS DE BURGH
Anywhere Is	ENYA

Where the Wild Roses Grow	NICK CAVE & THE BAD SEEDS w/ KYLIE MINOGUE
Let It Rain	AMANDA MARSHALL
The Day We Caught the Train	OCEAN COLOUR SCENE
Don't Look Back in Anger	OASIS
I Just Can't Stop Loving You	MICHAEL JACKSON
Killing Me Softly	FUGEES
Never Never Love	SIMPLY RED
The Earth, The Sun, The Rain	COLOR ME BADD
Open Arms	MARIAH CAREY
Anything	3T
I Don't Wanna Fight	TINA TURNER
The Believer	MARIA GLEN
I'll Never Break Your Heart	BACKSTREET BOYS
You're the Star	ROD STEWART
Secret Garden	BRUCE SPRINGTEEN
Leningrad	BILLY JOEL
Rocket Man	ELTON JOHN
Help Me	MIKE & THE MECHANICS
Belfast Child	SIMPLE MINDS
A Love So Beautiful	MICHAEL BOLTON
All I Wanna Do Is Make Love to You	HEART
You And I	SCORPIONS

Want to put more of this in your wallet ???

It's simple! Join thousands of other N.A.M.E. members today and begin reaping the benefits!

N.A.M.E. can provide you with the benefits and services you want and need to take your company to the next level.

- Insurance - the best coverage and lowest rates on Liability, Property & Casualty, Health and Building & Contents
- Merchant Card Services - Visa, Mastercard and Discover
- Music and Equipment Discounts
- Technical Support
- Accreditation Program
- 24/7 Emergency Hotline Number
- Bimonthly Magazine
- Free Website Listing and Mini Website
- Referrals, Member Networking and so much more!



www.djkj.com

N.A.M.E. offers *Full Time* benefits, service and staff.
Call Today for a free membership package.

1-800-434-8274

Like fine wine, in music, some years are better than others. One such year that arguably stands out in its impressive contributions to the dance club music scene is 1995. **BEST DANCE ALBUM OF THE YEAR! ('95)** is jammed with 40 super-successful dance tracks. Among these many exciting hits are several rare 7" mix versions.

I Luv U Baby	THE ORIGINAL
Boom Boom Boom	THE OUTHERE BROTHERS
The Morning After (Free att Last) (Strike's 7" Mix)	STRIKE
Destination Eschaton (Beatmasters 7")	THE SHAMEN
Here Comes the Hotstepper	INI KAMOZE
Surrender Your Love	NIGHTCRAWLERS
Two Can Play that Game	BOBBY BROWN
Set You Free	N-TRANCE
Not Over Yet	GRACE
Try Me Out (Lee Marrow Airplay Mix)	CORONA
Whoomph! (There It Is) (Short Stab)	CLOCK
I Wanna B with U	FUN FACTORY
Keep Warm (7" Edit)	JINNY
Sex on the Streets	PIZZAMAN
Joanna	MRS. WOOD
Searching (Mykaell S. Riley Mix)	CHINA BLACK
Tell Me When (7" Edit)	THE HUMAN LEAGUE
Run Away (Airplay Mix 1)	REAL McCOY
Open Your Heart	M PEOPLE

She's Got that Vibe	R. KELLY
Dreamer (7" Mix)	LIVIN' JOY
U Sure Do (Strike's 7" Mix)	STRIKE
Axel F	CLOCK
Freedom	MICHELLE GAYLE
Right in the Night (Fall in Love with the Music)	JAM & SPOON
The Bomb! (These Sounds Fall into My Mind)	THE BUCKETHEADS
Your Loving Arms	BILLIE RAY MARTIN
Sweet Harmony	LIQUID
Poison (95 EQ)	THE PRODIGY
Freak 'N You	JODECI
Always Something There to Remind Me	TIN TIN OUT w/ ESPIRITU
Raise Your Hands	REEL 2 REAL w/ THE MAD STUNTMAN
Love City Groove (7" Mix)	LOVE CITY GROOVE
Total Eclipse of the Heart	NICKI FRENCH
Hold On	HAPPY CLAPPERS
The Wonder of Love (7" Edit)	LOVELAND w/ RACHAEL McFARLANE
Get Your Hands Off My Man	JUNIOR VASQUEZ
Stuck on U	PJ & DUNCAN
Cotton Eye Joe	REDNEX
Reach Up (Papa's Got a Brand New Pig Bag)	PERFECTO ALLSTARZ

Stay Tuned...

For more information or availability on any of the CDs in this Music News column visit www.HitMusicb2b.com or call A.V.C. Sebastian at 973-731-5290.

MOBILE BEAT DJ SHOW AND CONFERENCE

Want to become a
part of a future
DJ ALLSTAR REVIEW?
Got a seminar idea to
share?

SHOW OPPORTUNITIES

**Presenters-Panelists
Moderators-Entertainers**

WE WOULD LIKE TO HEAR FROM YOU!

The MOBILE BEAT DJ SHOW is always searching for new and creative topics for educational sessions and entertaining presentations for the DJ ALLSTAR SHOW!

For info on becoming an Allstar
call Jim Johnson at 800-590-6344
Please send seminar ideas to
Mike Buonaccorso:
mb@mobilebeat.com

Mobile Beat Magazine presents
**WHAT INTERACTIVE DJ/PARTY HOST
CAN'T USE MORE
ICE-BREAKING IDEAS?**

THE PLAYBOOK

ROGER MANESS SEMINAR-
"GAMES: OUT OF THE ORDINARY"
WAS A HUGE HIT AT THE MOBILE
BEAT ORLANDO DJ SHOW THIS
PAST JUNE. A PORTION OF HIS
PRESENTATION CAME FROM THIS
BOOK. NOW IF YOU MISSED IT,
THIS BOOK IS AVAILABLE TO YOU!
144 PAGES AND OVER 140
ICE-BREAKERS. IF YOU NEED TO
ADD TO YOUR BAG OF GROUP RELATED
ACTIVITIES AND IDEAS (AND WHO
DOESN'T), THIS BOOK IS THE
RESOURCE FOR YOU!

A RESOURCE FOR GAMES AND
OTHER GROUP RELATED ACTIVITIES.

\$24.95 includes shipping
(\$29.95 in Canada)
Order online at
www.mobilebeat.com
or send check or money order
to Mobile Beat Magazine
PO Box 309
East Rochester NY 14445

By Ryan Burger

Over the last four or five years, Mark Ferrell, Disc Jockey America and the Worth Movement have done some fantastic things for the DJ profession, including raising rates and increasing DJ respect. For the uninitiated, the Worth Movement has taught that we DJs are worth more than we've been asking for. It has helped many disc jockeys present themselves as being much more than just people who press play every five minutes on a CD player.

As the president of ProDJ.Com and its news/chat portal, Start.ProDJ.com, I see daily postings about everything from wedding techniques to equipment issues. Often the conversation turns to where to get certain pieces of equipment or services at the best prices. To some people, the best price means the best value—including things beyond the dollar amount. But many others are just concerned with the exact price of an item or service. Yet, even the word "price" doesn't work here, because often the purchase price is only the start. What about other things like shipping charges? Or the cost to your business if it doesn't show up on time or if it fails?

Do you judge the price of the item solely on the dollar amount or are you looking at everything that goes into the product or service as a whole?

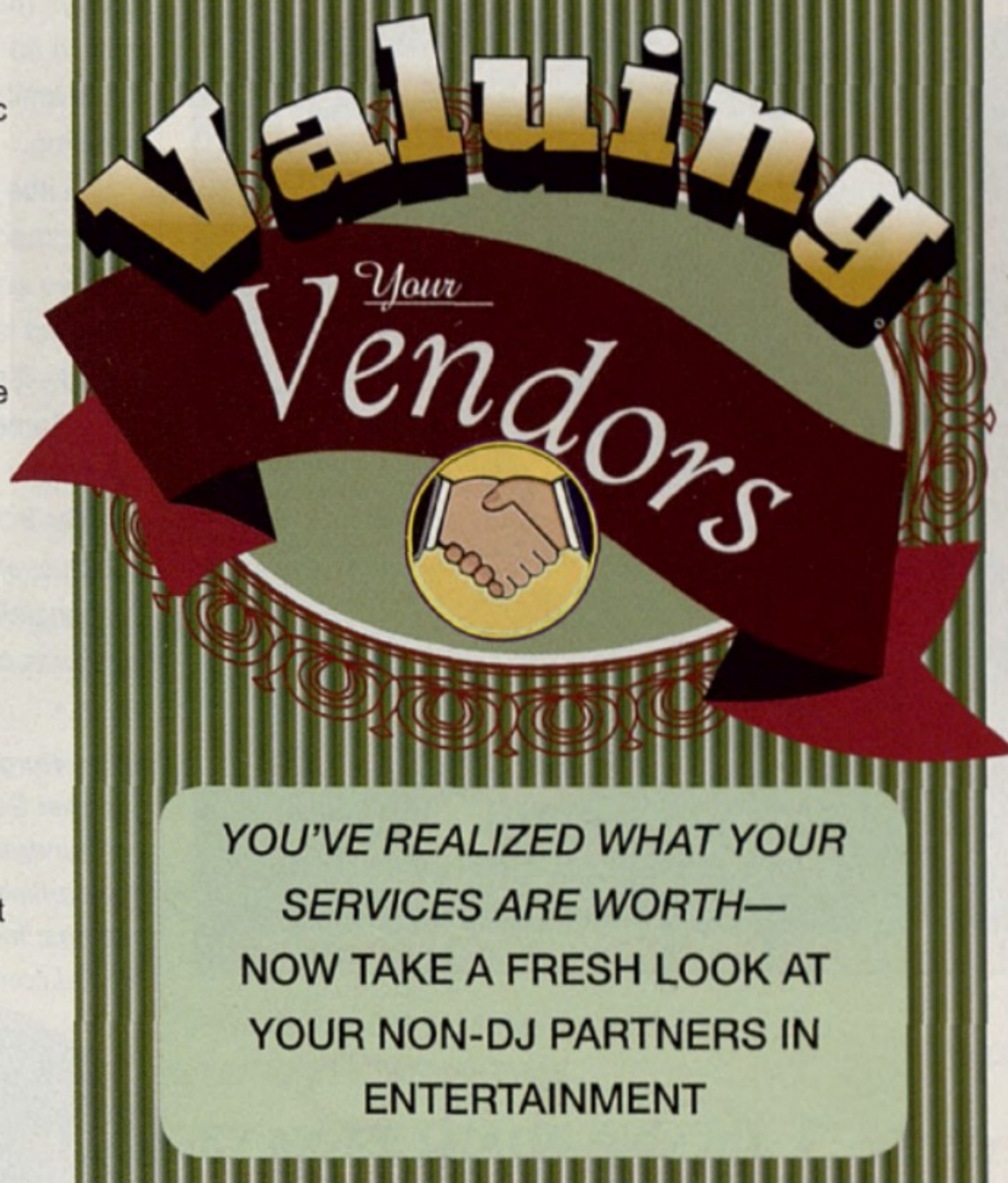
Worth Reaching Out

It all comes down to this: Do you treat the vendors and businesses that you work with like they have their own Worth Movement within their industries? Are you paying them what *they* are worth?

I have noticed a change in myself during the last few years. I've matured in my business and personal practices, in part, because of the Worth Movement. I see myself tipping better, respecting other business people and employees, and not shopping around nearly as much.

For instance, think about that great new dual CD player that just hit the market. Are you going to call around, or even better, surf

Worth Doesn't End with You:



around through a half-dozen DJ stores to find who sells it the cheapest? I prefer to ask the advice of people who know their stuff: either participants/moderators on our chat boards or experts at several of the DJ stores that I have gotten to know over the last 10 years. These are expert DJ equipment dealers who aren't just there to sell you what they are making the most money on. You need to view them as partners in your business—people you can trust to provide you with the tools you need to run your business.

I'm not saying the people from a company that offers the lowest price for a product or service don't know their stuff. I'm just saying that you need to shop for more than the dollar amount.

Will the Real Commodity Please Stand Up?

Here in Iowa, corn is a big deal.

It's a commodity—something that can be purchased purely on price because it is so standardized that there is essentially no difference in quality. Some people think DJs are like that, but we are working to prove otherwise. In the wedding industry there are some things that are commodities....or are they? Tuxedos, maybe—but how about service? In Des Moines there are only a few local companies that stock their tuxedos in town. Thus, if you have a problem you can go get a replacement. That's an extra level of service. Limousines may be a little closer to a commodity, as you really just need a nice, clean car and a driver to get you from point A to point B. Ah, but what about the professionalism of the chauffeur?

My company, ProDJ.com, hosts Web sites for hundreds upon hundreds of DJ services and other businesses. We charge a fair price for what we do, but there is always someone cheaper. Just like you can find a DJ for a wedding reception for practically any price, you can find a Web host for almost any price. I've even seen Web hosting called a commodity by people in the hosting business. Remember the corn—standardized and no difference in quality? Can you honestly say that you just need a standard Web site because your business is the same as everyone else's?

Call For A New 2005 Catalog

Sherman

SPECIALTY COMPANY CO., INC.

Call - 1.800.645.6513 or 516.546.7400 Fax - 516.546.7024
Find about a FREE online Party Store at MakesParties.com

Visit Us At: MakesParties.com and ShermanTrade.com

COMING UP

In The Next **MOBILE BEAT...**

All About BIG GIGS:

- What You Need in Your Audio Arsenal
- Adding Large-Scale Inflatable Fun to Your Service
- How to Shine as Part of a Multifaceted Event
- One DJ's Story—Coordinating an All-Day Extravaganza

Plus...

- Mobile Beat's GIGANTIC yearly TOP 200 Song List
 - MegaSeg: The Latest Pro DJ Software for Mac
 - Pioneer's DVJ-X1: Complete DVD Video Control
- ...and a lot more!

Small Gestures, Big Impact

Try extending your application of "worth" to include the vendors that you work with at all of your events. How often do you tip the bartender at your weddings? Even though I don't personally do the events nearly as often as I used to, when I am performing, I always make sure to carry plenty of dollar bills to tip the staff who often provides me an unlimited supply of soft drinks during the evening.

Little things like this will help DJs gain the respect throughout the events industry that we are always saying we deserve. Respect is not something that we can demand—it's something that we must earn!

Remember how it makes you feel when you get a tip at an event, or receive a letter from a bride saying that you were worth every penny and more. Remember it especially when you are shopping for the products or services you use in your business. •

Ryan Burger is the President of ProDJ.com Internet Services, the Web host/marketer for hundreds of disc jockey services across the continent. He resides physically in Des Moines, Iowa but virtually on the Internet at ProDJ.com.

Valuing Your Vendors

WORTH MOVEMENT MOTIVATOR WEIGHS IN

"We attract the clientele we're most like." That's a quote from my *Getting What You're Worth* seminar series. While the emphasis of that seminar is how Mobile DJs can charge what they are worth, the underlying message is "giving what others are worth." Ryan Burger, a business associate and friend of mine, skillfully communicates part of that philosophy here.

Over our long relationship, ProDJ.com and DiscJockeyAmerica.com (our respective DJ-oriented Web sites) have supported the efforts of each to better the Mobile DJ industry. Ryan has been a supporter of the Worth Movement and my work to establish our industry as a legitimate profession with the respect, status, and income we deserve. His article is another step in that endeavor.

Mark K. Ferrell
DiscJockeyAmerica.com

4TH QUARTER
2004

ADJA NEWSLETTER

2004 HIGHLIGHTS:

- ❖ FEBRUARY: ADJA NATIONAL MEETING HELD AT MOBILE BEAT CONVENTION IN LAS VEGAS.
- ❖ MARCH-JUNE: ADJA PRESIDENT PETER MERRY GOES ON TOUR IN A MASSIVE NATIONWIDE MEMBERSHIP DRIVE.
- ❖ SEPTEMBER: NEW ADJA WEBSITE DEBUTS
- ❖ OCTOBER: ADJA SUPPORTS MARK FERRELL'S WORTH TOUR IN GEORGIA, KENTUCKY AND ILLINOIS.

INSIDE THIS ISSUE

PAGE 2... ADJA PRESIDENT PETER MERRY ON "MUSIC VS. FILM."

PAGE 3... ADJA SECRETARY MATT GRAUMANN'S REFERRAL SECRETS.

PAGE 4... ADJA IT DIRECTOR BEN MILLER ON HOW WWW.ADJA.ORG WAS REBORN.

AMERICAN DISC JOCKEY ASSOCIATION

1-888-723-5776

OFFICE@ADJA.ORG

ADJA WEBSITE OVERHAUL ROCKS!

WWW.ADJA.ORG: THE ADJA OFFICIAL WEBSITE WAS RELAUNCHED ON SEPTEMBER 8, 2004. THE GOAL WAS TO OFFER MORE FEATURES, FASTER SERVICE AND BETTER BENEFITS TO ADJA MEMBERS. YOUR NEW SITE PASSES THE TEST WITH FLYING COLORS!

FOR BRIDES, GROOMS AND EVENT PLANNERS, THE ADJA "FIND A DJ" SEARCH SERVICE IS NOW MORE APPEALING AND EVEN EASIER TO USE. WITH INPUT FROM YOU, WWW.ADJA.ORG WILL CONTINUE TO IMPROVE.

AS AN ADJA MEMBER, YOU CAN NOW:

- RENEW YOUR MEMBERSHIP ONLINE USING YOUR CREDIT CARD.
- UPDATE YOUR MEMBERSHIP INFORMATION ANYTIME.
- **GET MORE LEADS** FROM THE ADJA SITE BY ADDING PHOTO'S AND LOGO'S TO YOUR ONLINE LISTING.

THE SITE WAS COMPLETELY REBUILT BY ADJA IT DIRECTOR BEN MILLER, ADJA VICE PRESIDENT DR. DRAX, AND MIRUS RESEARCH. MANY THANKS ALSO GO TO BOB RICCI OF WWW.ANYWHEREHOST.COM

LOG ON AND UPDATE YOUR INFO TODAY! FOR HELP, CALL THE ADJA OFFICE AT 888-723-5776.

ADJA American Disc Jockey Association



Event Coordinators,
Brides & Grooms

Find a DJ
Zip/Postal Go

DJ Hiring Tips
Helpful Information
Contact the ADJA

Disc Jockeys

Chapters
Benefits
Insurance
Apply Now

ADJA Members

Username
Password
Login

Forgot your Login Info?



REPRESENTING ALL OF NORTH AMERICA



PAID ADVERTISEMENT



"Music Vs. Film"

by Peter Merry

We have all looked through wedding magazines to see how brides are being informed (or misinformed) about our services. But have you ever seen an article telling brides how to hire **film**? You won't find such an article, because they're not informing brides about film, they're telling them about how to hire a **photographer**. Yet, you can easily find a plethora of articles informing brides about how to hire **music**.

What's the difference?

Film is just a tool that photographers use to capture the memories of a wedding day. In the same way, **music is just a tool we use** to create the memorable moments the photographer will be trying to capture. So why do magazines promote hiring photographers instead of film while educating brides about hiring music instead of entertainment? I can think of several reasons.

We promote it.

We allow it.

We sustain it.

How do we promote it? A large number of Mobile DJ's are still marketing and selling themselves primarily as music. But it is a safe bet that most of them also bring a microphone for announcements, regardless of how general or personalized those announcements may be.

A large majority of them probably also do some planning, whether they are just calling to find out in advance what the First Dance song will be, or whether they are actually creating a smooth-flowing reception agenda script with their clients. Most of them are helping to direct the flow of the reception, whether they are using the mic to ask everyone to find the Father of the Bride for the Father/Daughter Dance, or they are constantly communicating behind the scenes with VIPs and the other vendors. No matter how much or how little of these additional services you currently provide, these services are much more than just music; they are the necessary components for delivering entertainment.

How do we allow it? We allow it when we sit back and wait for someone else to fix this identity crisis for us without helping to bring about the necessary change. Photographers are promoted as photographers, and not just film, because they are widely recognized as professionals with unique skills, talents and a range of personal styles. Mobile DJ's should also be recognized as professionals with unique skills, talents and a range of personal styles. But until we are all working together in an organized manner to change this mis-perception, our chances for successfully effecting change will be limited.

If you are not already a member of the ADJA, join us and help make this change happen. If you are already an ADJA member, then get involved, help start a local chapter, or run for a position on the national board of directors.

How do we sustain it? By feeding the beast. If you pay to advertise in any wedding publication that tells brides we are just a commodity called music - instead of promoting us as the uniquely personalized entertainment services we truly are, you should be asking yourself "Why?" By paying to advertise in a forum where your services are not being properly promoted or represented, you are giving them permission to do more of the same. Your advertising dollars have value and power. Brian Graham of Tennessee understood this when he used his advertising dollars to convince a local wedding publication to call the ADJA Office for accurate information about our industry. The result? An article focused on how to hire **entertainment**, not just music, and Brian got a much better value for his advertising dollars.

In conclusion, the ADJA is committed to changing the public's perceptions about our services, but we need your help to make this change happen. We look forward to your continued support.



ADJA SECRETARY SHARES REFERRAL SECRETS

IN ADDITION TO HIS SERVICE TO THE ADJA AS SECRETARY, MATT GRAUMANN ALSO RUNS HIS OWN VERY SUCCESSFUL DJ BUSINESS, WHICH RELIES HEAVILY ON REFERRALS. MATT'S NETWORK OF BANQUET MANAGERS, PHOTOGRAPHERS AND OTHER VENDORS DIDN'T HAPPEN OVERNIGHT. IN FACT, MATT IS CONSTANTLY WORKING HIS CONTACTS TO GENERATE MORE BUSINESS.

WITH THIS KIND OF FOCUS, MATT OFTEN GETS HIRED EARLY ON IN THE EVENT "FOOD CHAIN."

WHERE DO MATT'S REFERRALS COME FROM?

- FORMER CLIENTS.
- CATERERS AT HOTELS AND COUNTRY CLUBS.
- WEDDING COORDINATORS.
- PHOTOGRAPHERS.
- OTHER DJS.

IN ADDITION, MATT HAS SAID "TARGET A LOCATION THAT FITS YOUR STYLE AND THE CLIENTELE YOU WANT TO ATTRACT."

ANOTHER GEM FROM MATT: "WHEN YOU GET A GREAT TESTIMONIAL LETTER, SEND THE

CATERING MANAGER A COPY. DO THE SAME FOR COORDINATORS, PHOTOGRAPHERS, AND OTHER VENDORS WHO REFER YOU BUSINESS."

MATT'S 5 SECRETS TO GETTING REFERRALS:

1. GET "HOT" LEADS BY KEEPING IN TOUCH WITH YOUR CONTACTS.
2. CHECK OUT YOUR LOCAL N.A.C.E. OR I.S.E.S. GROUP.
3. IT'S NOT WHO YOU KNOW, IT'S WHO KNOWS **YOU**.
4. HANDWRITE THANK YOU NOTES TO VENDORS WHO REFER YOU.
5. THE BEST WAY TO GET REFERRALS IS TO **GIVE** REFERRALS.

AND, NOW A MESSAGE FROM YOUR IT DIRECTOR...

THE ADJA WEBSITE HAS UNDERGONE AN INCREDIBLE TRANSFORMATION IN THE LAST NINE MONTHS! SINCE I TOOK OFFICE AS THE INFORMATION TECHNOLOGY NATIONAL DIRECTOR, I MADE IT MY NUMBER ONE GOAL TO PUT IN PLACE A WEBSITE THAT WILL GROW WITH US.

I CONTACTED MIRUS RESEARCH, IN BLOOMINGTON, IL TO CREATE THE NEW DYNAMIC SITE THAT YOU SEE NOW. ON OUR NEW, COMPLETELY SECURE WEB SITE, YOU CAN IMMEDIATELY BECOME A MEMBER, UPDATE YOUR PROFILE TO HELP GET MORE LEADS, AND MUCH MORE!

OUR NEW WEBSITE WILL ALERT YOU WHEN YOUR MEMBERSHIP IS SOON TO

EXPIRE, SO NO MORE LAPSED MEMBERSHIPS!

COMING SOON TO THE NEW WEBSITE: WE'LL ALSO HAVE BULLETIN BOARDS WHERE OUR MEMBERS CAN SHARE IDEAS, AND TALK WITH OTHER MEMBERS THROUGHOUT THE COUNTRY!

MEMBERS WILL BE ABLE TO BUY A VARIETY OF ADJA PRODUCTS ONLINE, INCLUDING OUR FULL COLOR BROCHURES, PASSES TO A VARIETY OF CONVENTIONS, AND ADJA GEAR LIKE T-SHIRTS, BUTTONS, AND MORE!

IF YOU HAVEN'T YET CHECKED OUT OUR NEW WEBSITE, DO IT TODAY! IT'S WWW.ADJA.ORG!

AND IF YOU'RE NOT CURRENTLY A MEMBER OF THE ADJA, OUR NEW WEBSITE IS JUST ONE MORE REASON TO GET INVOLVED!

BEN MILLER
INFORMATION
TECHNOLOGY NATIONAL
DIRECTOR



AMERICAN DISC
JOCKEY
ASSOCIATION

PHONE:
1-888-723-5776

E-MAIL:
OFFICE@ADJA.ORG

**EDUCATION,
NETWORKING,
SUPPORT**

WE'RE ON THE WEB!

SEE US AT:

WWW.ADJA.ORG



ADJA PHOTO GALLERY!



CONNECTICUT COMES TOGETHER



NEW JERSEY DJ'S GET IT!



PITTSBURGH MEMBERSHIP DRIVE



ALL OVER NEW ENGLAND

ADJA BOARD OF DIRECTORS

**GOT QUESTIONS? CALL YOUR NATIONAL OFFICE AT:
888-723-5776 OR E-MAIL: DIRECTORS@ADJA.ORG.**

PETER MERRY, PRESIDENT - CALIFORNIA
DR. DRAX, VICE PRESIDENT - ARIZONA
MATT GRAUMANN, SECRETARY - CALIFORNIA
DAREN ANDERSON, TREASURER - WASHINGTON
JIM CERONE, PUBLIC RELATIONS - INDIANA
BEN MILLER, TECHNOLOGY - ILLINOIS
BRYAN FOLEY, EDUCATION - FLORIDA
KEMP HARSHMAN, ATTORNEY - VIRGINIA

LEARN FROM THE EXPERTS!

The **ULTIMATE** Instructional **DJ LIBRARY** on Cassette!



Indicate how many tapes of each selection you are purchasing in the space provided.

BAR MITZVAHS

1. ☐ The Mitzvah Connection
2. ☐ A-B-Cs for the Bar Mitzvah DJ
3. ☐ Bar & Bat Mitzvahs

THE BASICS

4. ☐ DJ 101: Part 1
5. ☐ DJ 101: Part 2
6. ☐ Ten Steps: Starting & Operating a Successful DJ Service
70. ☐ Raising the Standards

DANCE AND DANCES

7. ☐ School Dances
8. ☐ Kids From 2 to 22: Parties, Dances, Special Events
9. ☐ School Daze Dances
10. ☐ Dance For DJs: From A to Z
11. ☐ The Video Dance Party
12. ☐ More Than the Macarena: Latin Music

PERFORMANCE

13. ☐ Mobile Mixing: Yes You Can!
14. ☐ More Mobile Mixing
71. ☐ Music Programming

WEDDINGS

15. ☐ Finding the Bride
16. ☐ Wedding Performances: The Finishing Touch
17. ☐ Wedding Receptions: Control!
18. ☐ Wedding DJ Supersession
72. ☐ Weddings: The Right Stuff

BUSINESS OPERATIONS

19. ☐ Getting Your Price: Part 1
20. ☐ Getting Your Price: Part 2
21. ☐ Increasing Your Profits
22. ☐ Increasing Your Profits, Part II
23. ☐ Developing Your Entertainment Team
24. ☐ 99 Ideas for '99
25. ☐ Problem Solving Forum
26. ☐ How to Expand Your Mobile DJ Operation

27. ☐ Single Operator Forum
28. ☐ Single for Life: The One Person Operation
29. ☐ Single Operators: How to Survive Large Companies
30. ☐ Multi-systems: Options & Ideas
31. ☐ Working With the Competition
32. ☐ Beating Burnout
33. ☐ Organization
73. ☐ Hidden Secrets of Business (2 tapes for the price of 1!)
74. ☐ The Biz: From Little Extras to Crisis Management
75. ☐ DJ Problems: What Would You Do?
76. ☐ Difficult Sales: Get the Edge

MARKETING

34. ☐ McKay's Marketing Megamix
35. ☐ Buzzwords: Corporate Proposals
36. ☐ Newsletters, Printed Materials, Keeping in Touch
37. ☐ Bookings Through Agencies & Party Planners

INTERACTIVE GAMES

40. ☐ It's More Than the Music: Magic & More
41. ☐ Beyond DJ: Props & More
78. ☐ Games: Not Just For Kids Anymore

LEGAL/TAX

42. ☐ Taxes & Bookkeeping for DJs
43. ☐ Legal Contracts, Contractors & the Competition
44. ☐ Legal & Business: BASIC
45. ☐ Legal & Business: ADVANCED
46. ☐ The 1099 Subcontractor
47. ☐ Payroll & Taxes
48. ☐ Legal Warfare: Boot Camp For DJs
79. ☐ From Copyrights to Contracts
80. ☐ Legal Nuts & Bolts

TECH

49. ☐ Tech Support: The Speaker FAQs
50. ☐ Understanding Your Sound System
51. ☐ Audio Troubleshooting
52. ☐ The WOW Factor: High-End Toys

53. ☐ Tech Tips & System Design
54. ☐ Tech Talk: Bi-amping, Tri-amping
55. ☐ Lighting & Special Effects For the 21st Century
56. ☐ Lighting From A to Z
57. ☐ Robotic Lighting, Design, Dichroic Colors
58. ☐ Soundcheck: Can You Hear the Difference?
81. ☐ Understanding Your Sound System, Part 2
82. ☐ Beyond the CD: The Future is Now
83. ☐ MP3 & New Technology
84. ☐ Hands-On Tech Workshop

KARAOKE

59. ☐ Karaoke Concerns: Part 1
60. ☐ Karaoke Concerns: Part 2
61. ☐ Karaoke: Alive & Growing
62. ☐ Target Marketing For Karaoke
85. ☐ Adding Karaoke as a Profit Center
86. ☐ Karaoke Promotions

SPECIAL INTERESTS

63. ☐ Making Money With Trivia, Nostalgia & Reunions
64. ☐ The Over 40 DJ: In For the Long Haul
65. ☐ Women in the DJ Industry
66. ☐ The Mobile DJ & Music Promotion
67. ☐ Video: All Aspects
68. ☐ DJ Association Forum
69. ☐ Be All That You Can Be
87. ☐ Club DJs: Tips & Topics
88. ☐ Latin Music: The Market & The Mix
89. ☐ Country DJ Round-Up
90. ☐ Music Rights in the New Digital Age **NEW**

PRICE PER TAPE:

1 - 5	\$8 ea.	add (\$ 3 s/h) to total
6 - 20	\$7 ea.	(\$ 5 s/h)
21 - 40	\$6 ea.	(\$ 8 s/h)
over 41	\$5 ea.	(\$10 s/h)

of tapes _____ x \$ _____ = _____
price of tape

Please add S & H* _____ = _____

Total amount due _____ = _____

Please fill in the required information
and mail this form, with payment, to:

Mobile Beat Magazine
PO Box 309 • E. Rochester, NY 14445-0309
or for credit card orders only,
call (585) 385-9920 or fax this form: (585) 385-3637
or order online: www.mobilebeat.com

Make checks or money orders payable to Mobile Beat Magazine
PAYABLE IN US FUNDS ONLY

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____
PHONE _____ FAX _____
CARD # _____ EXP. _____
CARDHOLDER'S NAME (please print) _____
CARDHOLDER'S SIGNATURE _____



EXHIBITS

PARTIES

2005
MOBILE BEAT
DJ SHOW
AND CONFERENCE
FEB 22, 23, 24
LAS VEGAS



SEMINARS

4 WAYS TO REGISTER

-  **Online • www.mobilebeat.com**
 **Telephone • 585-385-9920 (M-F 9am-5pm ET)**
 **Fax • 585-385-3637**
 **Mail • Mobile Beat Magazine - P.O. Box 309, E.Rochester, NY 14445**

Personal Information

•Name _____

•Company Name _____

•Address _____

•City _____ •State _____ •Zip _____

•Telephone _____ •Fax _____

•E-Mail _____

Payment Information



•Credit Card: VISA AMEX MC DISC
(Circle One)

•Credit Card # _____ Exp. Date _____

•Cardholder's Name _____

•Cardholder's Signature _____

Or enclose check or money order (payable to Mobile Beat)
Refund Policy (for non attendees only): Must be in writing
and include proof of payment (less \$10 processing fee)

Conference Passes & Fees: (Fees are per person)

*Note: Mobile Beat reserves the right to restrict or prohibit
photography and/or videotaping at any show event.*

Check desired pass below:

thru 12/31/04

thru 2/11/05

after 2/11/05 (Onsite)

☐ All Inclusive Pass: T-W-TH
(Seminars, Exhibits, Parties)
Feb 22-23-24, 2005

\$199

\$229

\$249

☐ Exhibit Hall Only: W-TH
Exhibits Open
Feb 23-24, 2005

\$60 (On Site \$35 per day available only at the door)

REGISTRATION AND BADGE PICKUP BEGINS AT 11AM, MONDAY FEB. 21



Air Travel
United Airlines
800-521-4041
Code: 529CB

STARDUST
CONFERENCE CENTER

**Stardust Hotel
& Conference Center**
Room Rates:
\$49-\$59-\$69
Sun-Thurs thru 1/19/05
800-634-6757
Code:DJSHOW5



Car Rental Discount
800-922-2899
Ext. 133
Code: BEAT



Brought to you by Mobile Beat - The DJ Magazine
For up-to-date show information check our website at:

www.mobilebeat.com



showcase

GREAT RATES for
dealers and DJs:
Just \$65 per column
inch (call for specs)

For more information,
or to place your
ad with Visa,
Discover, AmEx or
Mastercard call

9 5 4 - 9 7 3 - 3 5 5 5

Kill The Competition!

A SOUND IMAGE.com

- DJ Drops
- Show Openers
- Radio Ads
- Show Closers
- Flyer Design
- Party Supplies

(480) 682-9077
Order Online 24/7
www.asoundimage.com

From the creators of The Show Enhancer CD series



DJ Insurance

No Money Down. Pay it off...

GENEROUS PAYMENT
PLANS AVAILABLE

www.globalmobile.org
Toll Free 1-877-352-7762



Try it FREE

www.musicmagic4u.com
Essential DJ/KJ tool
to organize
your CDs/MP3s/DVDs
and much more!
Rip it, Store it, Catalog it, Print it
UltraSelect Software
(631)821-7980



DJ schoolUSA.com

Featured Services & Products:

- DJ Sales & Marketing Material
- Seminars & Consultations • Music & Equipment

Secure Online Orders @ www.DJSCHOOLUSA.com
1-866-625-2200

GREAT WORK GREAT PAY!

We provide support services and products
for those seeking to make a living as a
Professional Mobile Disc Jockey.
Did you know Professional Disc Jockeys
can make from \$500 up to \$1500 or more per event?
Be amongst this elite group of professionals
and learn what it takes to demand such prices.
Agents get a free web listing in our Industry Links Page today!

Education, Networking and Support!

Join the American Disc Jockey Association:

- ◆ Save Money!
- ◆ Increase Profits!
- ◆ 4-color marketing included with membership.
- ◆ Your Company Listing on the ADJA National Web Site!

Get the Best DJ Insurance Policy Anywhere!

The ADJA member discounted Group Insurance Policy
is the only DJ Equipment Policy with the same underwriter
since 1997.

Coverage Includes:

- ◆ Liability
- ◆ Unattended vehicle coverage
- ◆ Equipment
- ◆ Loss of CD's and other media

Find out more about the ADJA group policy, for members and non-
members, offered through RV Nuccio by visiting: www.rvnuccio.com.



Become a member today!

Visit our website for detailed information and membership application.

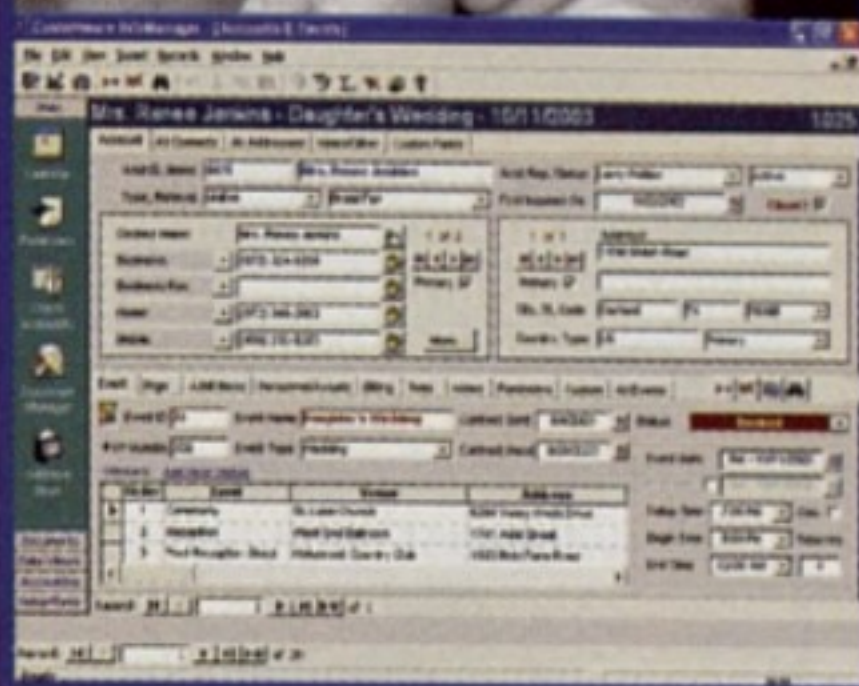
www.adja.org

ADJA ♦ 2000 Corporate Drive #408, Ladera Ranch, CA 92694 ♦ 888-723-5776 ♦ www.adja.org

THINKING...

About Organizing Your Mobile DJ BUSINESS?

Introducing The InfoManager3 Event Management System



- Track Customers & Prospects
- Customizable Documents & Forms
- Contracts, Invoicing, & Payroll
- Email Documents Directly To Customers
- Output any Document to Adobe PDF
- Track Venues, Vendors, & Personnel
- Network Version Available
- Multi-Company Support
- Data Archiving & Much More!

Call 240.266.7568 or Visit Us On The Web!

Customware www.cwarenet.com

JOCKDROPS.com presents...

ESSENTIAL Wedding Drops VOL. #1.



1-800-639-9728

JOCKDROPS.com

"MOBILE DJ'S PLACE TO SHOP"

VISA - MC - AMEX - DISCOVER - PAYPAL

WANTED

DJ RECORD COLLECTIONS
Disco • Rap • Soul
House • 12" Singles • Albums
Will travel for large collections
Buy • Sell • Trade
• Want Lists accepted

21st Century Music
1-800-846-9501

(201)641-6610 • fax (201)641-9309
www.21centurymusic.com
e-mail: sales@21centurymusic.com

Effectively manage **every** aspect of your professional DJ business and watch your **profit grow**. Visit www.djmgr.com today to download your no-obligation, 60-day free trial.



DJ Manager™

The ultimate business management toolset for professional DJs.

NEED MUSIC?

Call The Source!

800-775-3472

THE NATIONS LARGEST supplier of CDs and vinyl for mobile and nightclub DJs.

- Same day shipping
- Huge inventory
- Secure online ordering

FREE SHIPPING!!

On your first \$50 order
Mention code "M884" online or on the phone when ordering. New customers only.



The Source
DJ Music Supply

www.thesourceformusic.com



DJ1 CALENDAR®

New! Version 4.0

Professional DJ Business Software

Are you paying a monthly fee to use an online booking program? Do you get permission to store your customers information on the internet? **NOT!**

Organize Your DJ Business With A Desktop Program!

Try It For FREE!!!

www.DJCalendar.com

SAVE 40% off with Coupon Code "MOBILEBEAT"

SINGERS! REMOVE VOCALS

Unlimited Free Backgrounds

from Original Standard Recordings!

Thompson Vocal Eliminator™

VE-4 Free Brochure/Demo

24 Hour Demo/Info Line

(770)482-2485 • Ext 34

LT Sound Dept MB 7980 LT Parkway Lithonia, GA 30058

www.VocalEliminator.com or ig.oi@MB

Better Than Karaoke for Over 25 Years!



GRAND OPENING!

10% OVER COST ON ANY PRODUCT SHIPPED!

American DJ/Audio, Odyssey, Mackie, Denon, Kustom, Shure, etc.

Day & Night
(909) 931-0255

CALL IRIS @
954-973-3555

Sure Glow

1-800-959-4569

www.SureGlow.com

Featuring A Complete
Line of Party Supplies



ORDER BY PHONE & MENTION THIS AD IN MB TO RECEIVE A FREE GIFT

The BPM List:

A Music Reference Guide for Mobile DJs

7500 Song Titles, 334 Pages
Title, Artist, BPM, Style, and Year
Sorted by BPM and by Artist

Sale Price \$24.95
www.bpmlist.com

• SINCE 1847 •

THAYERS

Natural Remedies

Your voice is
your instrument

PROTECT IT!
with THAYERS®
Vocal Power Pack

Found
Thayers!
Found my voice!

Since I discovered Thayers® Vocal Power Pack,
I can belt it out night after night without worry.

By dissolving a Thayers® Slippery Elm Throat Lozenge in
my mouth before and after gigs, my voice is protected from
abrasion and soreness with a blanket of soothing slippery elm.

And just before I'm out on stage, three quick squirts of
Thayers® Dry Mouth Spray helps prevent voice strain
from that pre-performance dryness caused by nerves.



TOURING • PERFORMING • RECORDING

WWW.THAYERS.COM • TOLL-FREE: 1-888-THAYER-1

Available at better health food stores and on-line at www.thayers.com

DJs...KJs...Now you can offer complete
show productions with this exciting
game show entertainment system!

The Original GAME SHOW MANIA!

- Digital Scorekeeping & Sound Effects
- Lightning-Fast Electronic Lockout
- Rugged and Portable • Quick Set Up
- Use Our Games or Design Your Own...

Manufactured and distributed by Creative Imagineering
4153 SW 47th Avenue, #146 / Ft. Lauderdale, FL 33314

800-644-3141 954-316-6001

Fax 954-316-6005 / www.gameshowmania.com

Ask about Walla Balla and our economical
Mini-Game Show System, too!

MUSIC DISTRIBUTOR

Specialists in Various Artist CD
Compilations (Wholesale)

All Styles Of Music
Original Artists
For Every Occasion or Setting
DJ Specialty CDs
As Seen On TV!
Imports - Closeouts
Club & Dance Remixes

A.V.C. Sebastian

(973) 731-5290 --- W. Orange, NJ

email: avcsebastian@msn.com

ALL HIT MUSIC CD COMPILATIONS!

Domestic
Imports
Specialty

www.HITMUSICb2b.com

Buyit@HitMusicb2b.com

Atten:Mobile DJs

Sign Up or upgrade your
listing at ProDJfinder.com
Instantly Increase Your
Mobile DJ Business!

RECORD CLEANERS The Very Best Way To Clean Your Vinyl



908-754-1479

www.kabusa.com

\$250,000

First Year Potential.

CALL 24 Hour Message:

1-800-704-8718

BOBBY MORGANSTEIN PRODUCTIONS presents

THE COMPLETE ISLAND PARTY DANCE CD

This CD contains 16 instrumental, original and classic Caribbean
selections, featuring a mixture of calypso, exciting meringues
and steel drum favorites. It is perfect to use for background music
at a luau, island theme, or summer party.

It is a must for every collection and goes perfect with a margarita!

Aruba Beach
Everybody's Alright
Bomabana
Lemon Meringue
Down to Kingston
Jamaica Farewell
Mary Ann
I Don't Mind
Woman Smarter
Tradewinds
Key West
John B. Sail
Santa Maria
Orange Meringue
Here Comes the Bride

NEW
CD #31

800-355-8288

www.bmpcd.com

JOIN OUR WINNING TEAM!

DJ/MC Needed in:
New York, New Jersey,
Illinois, Massachusetts, Florida

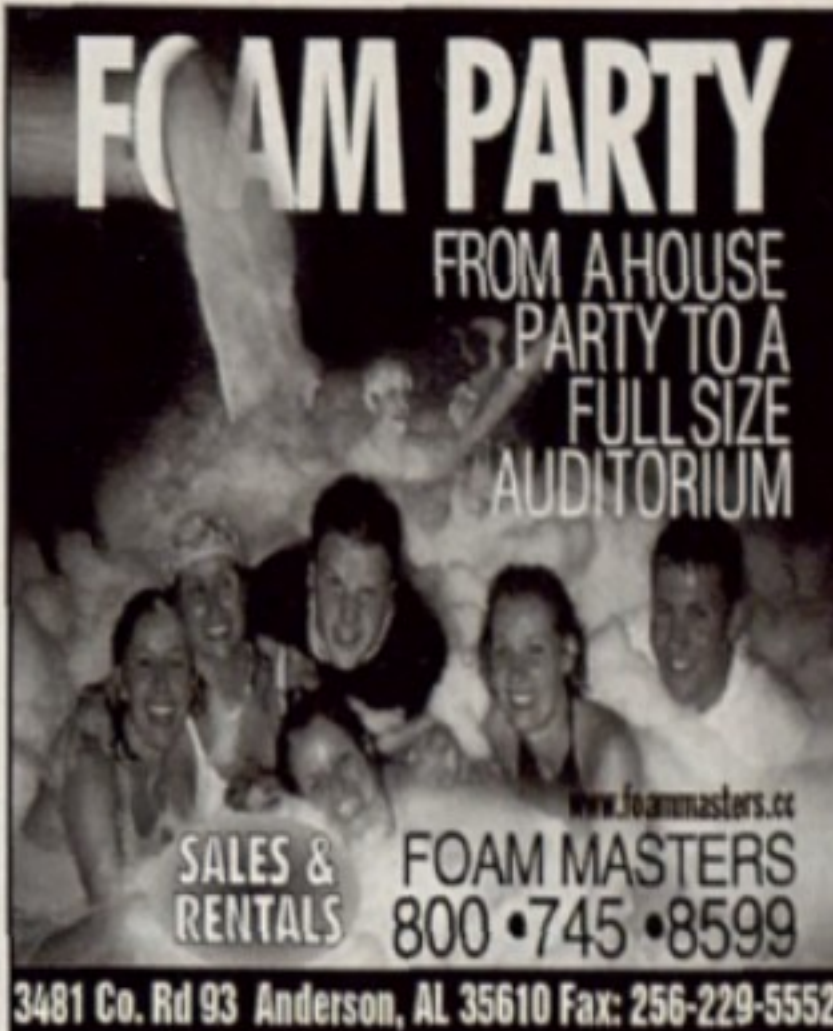
FT/PT positions

Please send resume to:

Dancing DJ's
6843 US Highway 9
Howell, NJ 07731-3765
Fax: 732-905-6685

FOAM PARTY

FROM A HOUSE PARTY TO A FULL SIZE AUDITORIUM



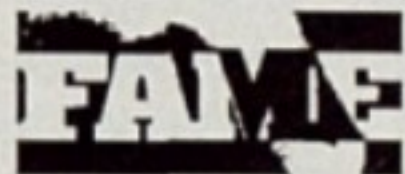
SALES & RENTALS
FOAM MASTERS
800-745-8599
3481 Co. Rd 93 Anderson, AL 35610 Fax: 256-229-5552

ADVERTISE
your
BUSINESS

• GET RESULTS

CALL
954-973-3555

MOBILE DJ SCHOOL FLORIDA ACADEMY



of MOBILE ENTERTAINMENT

- Learn how to become a Mobile DJ or improve your current skills.
 - FAME teaches all aspects of Mobile DJ entertainment.
 - Classes can be completed in as little as one week!
 - Come to us or we can come to you & teach all your DJs!
 - Comprehensive, thorough & guaranteed to increase your profits.
- Call now for info (727)531-8880
www.famedjschool.com

ADVERTISER'S INDEX

contact Iris Fox@954-973-3555 for Advertising Information

Abracadabra.....	www.idjnow.com.....	800-355-7746.....	53
AceKaraoke.com.....	www.acekaraoke.com.....	888-784-3384.....	6
American DJ.....	www.americandj.com.....	800-322-6337.....	3, BC
B-52 Pro Audio.....	www.b-52pro.com.....	323-277-4100.....	21
BBE.....	www.bbesound.com.....	714-897-6766.....	29
Chauvet.....	www.chauvetlighting.com.....	800-762-1084.....	13
Denon.....	www.usa.denon.com.....	973-396-0810.....	9
DJ Power.....	www.djpower.com.....	650-964-5339.....	25
Disk-Store.....	www.disk-store.com.....	800-242-5656.....	47
Electronic Bargains.....	www.electronicbargains.com.....	800-336-1185.....	57
ERG.....	www.ergmusic.com.....	800-465-0779.....	56
Gemini Sound Products.....	www.geminidj.com.....	732-738-9003.....	27
Gem Sound.....	www.gemsound.com.....	800-848-9591.....	59
Grundorf Corp.....	www.grundorf.com.....	712-322-3900.....	19
Ketron.....	www.ketron.it.....	800-734-5418.....	31
Marshall Electronics.....	www.VJRacks.com.....	800-800-6608.....	16
Megaseg.....	www.MegaSeg.com.....	877-634-2734.....	33
NAME.....	www.djkj.com.....	215-658-1193.....	67
Odyssey Cases.....	www.odysseygear.com.....	626-334-0800.....	11
Pace American.....	www.paceamerican.com.....	800-247-5767.....	20
Parts Express.....	www.parts-express.com.....	800-338-0531.....	20
Pioneer Electronics (USA) Inc.....	www.PioneerProDJ.com.....	800-782-7210.....	7
Phonic.....	www.phonic.com.....	800-430-7222.....	83
Promo Only.....	www.promoonly.com.....	407-331-3600.....	43
Pro Sound & Stage.....	www.pssl.com.....	800-303-6577.....	39
Sam Ash Music Stores.....	www.samashmusic.com.....	800-4samash.....	58
Screen Works.....	www.screenworks.com.....	800-294-8111.....	47
Sherman Specialty.....	www.partybysherman.com.....	800-645-6513.....	70
SilverFlight.....	www.silverflight.com.....	888-678-2112.....	81
The Stanton Group.....	www.stantonmagnetics.com.....	954-929-8999.....	61
The Ronning Group.....	tinyurl.com/cfiu.....	866-754-6699.....	32
Tricerasoft.....	www.tricerasoft.com.....	905-846-8460.....	2
Visiosonic Ltd.....	www.pcdj.com.....	866-999-7235.....	15
VJ Gear.....	www.vjgear.com.....	409-860-9283.....	18
VocoPro.....	www.vocopro.com.....	800-678-5348.....	17
Winter Music Conference.....	www.WinterMusicConference.com.....	954-563-4444.....	5



The Most Comprehensive Supplier of State-of-the-Art Equipment, Lighting and Special Effects.

« AUDIO »

« LIGHTING »

« EFFECTS »

« STORAGE & CONSOLES »

« DJ REFERENCE MATERIALS »

« ACCESSORIES »

« MUSIC »

« KARAOKE »

Your One-Stop DJ ShopSM for all your DJ equipment needs.

Visit us at our newly remodeled quick-loading user-friendly web site:

www.silverflight.com

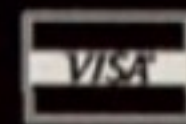
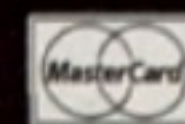
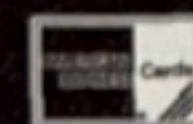


or call us toll-free:

(888) 678-2112

Phone (480) 539-5588

Fax (480) 539-2525



the silent DJ

There are some gigs where you have to pull out all the stops to make the client happy: a pumped-up music mix, major audience interaction, dancing, games, etc. Then there are other events that call for the sublime, subdued approach where the DJ is in the background. Here is a story from a DJ who had to completely blend into the woodwork, so to speak...

I was called to fill in for another DJ, so the info I had on the event was a little vague. It turned out to be a sort of memorial service—a somber occasion, not needing much DJing. In fact, you may wonder, as I did, why they even wanted a DJ there at all. I just played nice background music while everyone chatted. There weren't even any announcements for the first three hours.

Then, the guy who booked me came walking up with an older lady (70-ish) and

her adult daughter (40-ish). They looked like they wanted to make an announcement so I gave them the mic. Still not sure exactly what direction the event was headed, I cued up "Celebration" as a generic, "let's get the party started" song for when they were finished.

As it turned out, this get-together was for a surviving bunch of World War II veterans who had served together. They had made a promise to get together as often as possible after the war, especially if any of them had died.

Well, this older lady's husband had passed on recently and the group was going to give her some kind of commemorative plaque. It was a reasonably tearful few minutes as she recalled her life with her husband and others paid tribute to his life and service in WW II. This went on for a number of minutes.

Of course I quickly un-cued "Celebration" and returned to our regularly scheduled program of nice background music. For the remaining hour, I didn't find any opportunity to launch into even the slightest of upbeat music. Those in attendance were content to just simply reminisce.

At the precise ending time, the host came up, said everything was wonderful and paid me. That was probably the only DJ event where I didn't say a single word. •

— M.J.

Special Price

\$24.95 + s/h

The #1 Guide

for profit minded DJs and Entertainment Services

Spinnin' 2000 explains in detail:

- PRO SOUND AND LIGHTING EQUIPMENT
- MIXING TECHNIQUES
- ASSEMBLING A SOUND SYSTEM AND MUSIC LIBRARY
- PERFORMING AT WEDDINGS AND OTHER FUNCTIONS
- MANAGING A DJ SERVICE
- TRAINING DJs • CONTRACTS
- ADVERTISING YOUR SERVICE • GETTING JOBS
- AND MUCH MORE!

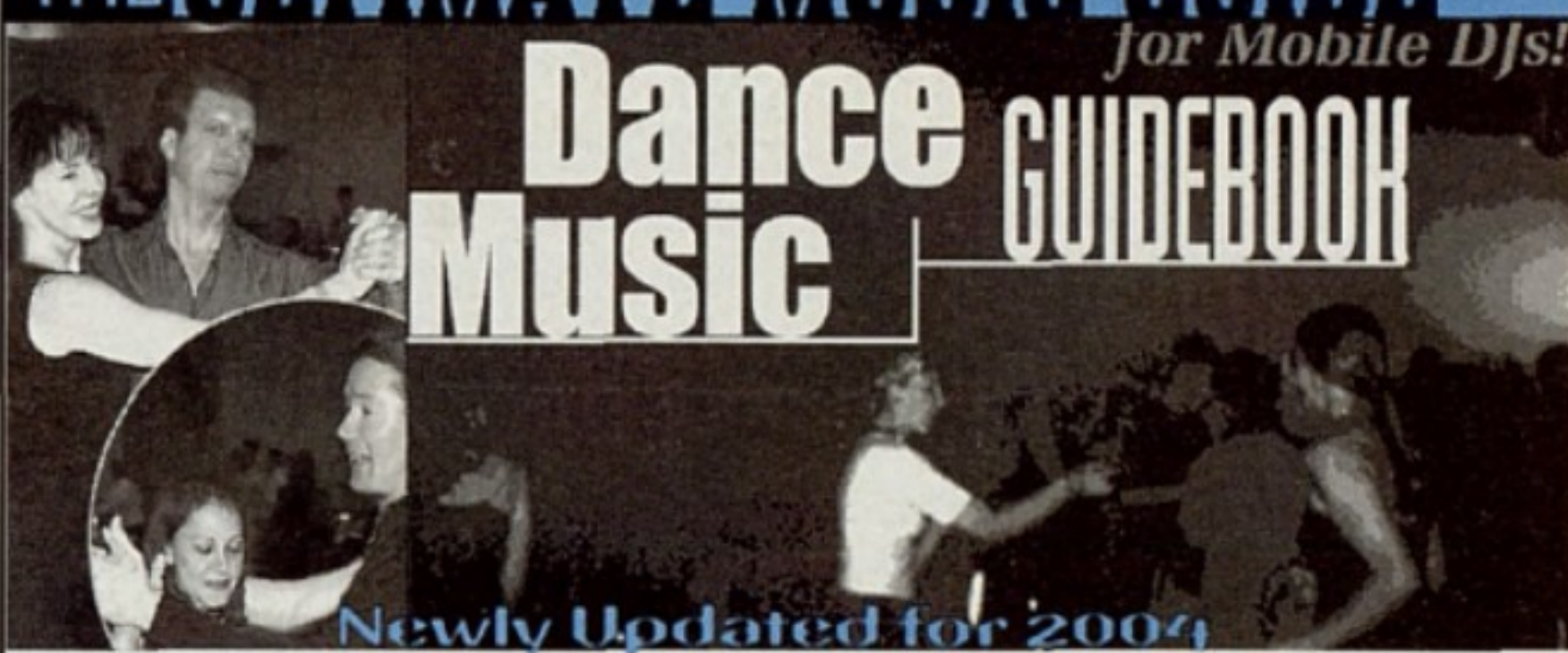
For Visa/Mastercard orders
contact us at spinnin2000.com
 or call 800-892-4060

**MAKE MORE MONEY &
 HAVE MORE FUN!**



THE ULTIMATE MUSIC GUIDE for Mobile DJs!

Dance Music GUIDEBOOK



PLAY SOMETHING WE CAN DANCE TO

Since 1982, Mobile Beat's Musicologist Jay Maxwell has tracked audience response to thousands of songs. This book lists over 1,500 of the most requested songs of all-time. Each listing includes the title, artist, year released and the BPM (where applicable). Plus, for your convenience, the entire list is sorted five ways: alphabetically by title and artist, category, BPM count and year!

Categories include:

Alternative/Modern Rock
 Big Band
 Disco 1970-79
 Dance 1980-89
 Dance 1990-03
 Fast Country
 Rhythm and Blues/Rap
 Reggae
 Rock and Roll 1970-03
 Slow Songs 1959-79
 Slow Songs 1980-89
 Slow Songs 1990-03
 Slow Country
 Sock Hop 1955-1969
 Special/Novelty Songs
 Vocalists
 Wedding/Love Songs

Now available ON DISK for just \$9.95 additional!

To Order: With Visa or MasterCard - Call 585-385-9920 or send check or Money Order for \$59.95 (includes shipping) to:
 PSWCDT Music Guide, c/o Mobile Beat Magazine
 P.O. Box 309, East Rochester, NY 14445

PHONIC **BEATS** COMPETITION



PA550

A Pair of 15" 2-Way FOH Speaker



MU1822X

6 Mic/Line 4 Stereo 2 Subgroup
Compact Mixer



SPEAKER STANDS & BAG

**550SP PACK FEATURES 800W, 14
INPUTS, 8 MIC PRE-AMPS, 3 BAND EQ,
16 DIGITAL EFFECTS WITH PARAMETER
CONTROL AND MUCH MORE!**

**SPECIAL
OFFER!**

\$999⁹⁹

PICK UP AN 550SP PACK AT YOUR LOCAL PHONIC DEALER TODAY!

	PHONIC PA550	Mackie SRM-450	JBL EON15G2
Power Handling	400W RMS	400W RMS	400W RMS
Amplifier Low	300 W RMS	300 W RMS	300 W RMS
High	100 W RMS	100 W RMS	100 W RMS
Freq Response	40Hz-20KHz	55Hz-18KHz (-3dB)	42Hz-17KHz
Speakers	15" Woofer 1" Tweeter	12" Woofer 1" Tweeter	15" Woofer 1" Tweeter
EQ	HF&LF	NA	HF&LF
Inputs	2xXLR Female 1xXLR Male 2x1/4" Phone Jack	Bal/Unbal Female XLR Bal/Unbal Male XLR	Input 1: XLR/Female , balanced Input 2&3: 1/4" Phone, balanced
Street Price	\$449.99 USD	\$699 USD	\$699.95 USD

POWERED BY:

PHILIPS

INCLUDES PHILIPS HIGH QUALITY
250W LIGHT BULB 1,000 HOURS!

Lighting the Future™

AMAZING:

- ✓ **COLOR OUTPUT**
- ✓ **PERFORMANCE**
- ✓ **PRICE**

INTRODUCTORY
\$279.99*
PRICE!

INTRODUCING—

SCANTRON 250

2-IN-1 250W DMX SCANNER/COLOR CHANGER

**RUN ALL
NIGHT!**
(NO DUTY CYCLE)

- 10 gobos + spot
- 6 colors + white + 1 quad-color
- Sound Active with built-in light shows (Run with or without a DMX controller)
- High-powered 1,000 hr. 250W PHILIPS lamp
- High-tech Electronic Transformer makes it light weight and portable (12 lbs.)
- Run all night! – High velocity fan keeps the unit cool all night
- Wide beam coverage (great for low ceiling clubs or portable DJ truss)
- Quick X/Y mirror movement for high energy music
- Remove scanner head for color changer effect

**QUALITY, AFFORDABLE & RELIABLE PRODUCTS
FROM A COMPANY YOU CAN TRUST!**

American DJ®

CONTACT US TODAY //

For A Participating Authorized American DJ Dealer Near You,
A FREE Catalog and a FREE American DJ Collector's Pin
800.322.6337 // info@americandj.com

www.americandj.com // product info.video.dj forum.user manuals.dealers.more...

Distributed in Canada by Sounds Distribution
Toll Free: 800.26.SOUND Local: 416.299.0665
E-mail: sdinfo@soundsdist.com

©2004 American DJ® Los Angeles, CA 90058 USA
*Pricing in U.S. Dollars. Dealer price may vary.
Specifications subject to change without notice.